



JOHN MILTON.

SELECT MINOR POEMS

OF

JOHN MILTON.

HYMN ON THE NATIVITY, L'ALLEGRO, IL PENSEROSO, COMUS, LYCIDAS.

WITH

BIOGRAPHY, INTRODUCTIONS, NOTES, ETC.

EDITED BY

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PREFACE.

DURING the last fifteen years the study of English Literature has gained increased attention in school and college. Such a general awakening to an appreciation of the beauties of our master authors has brought with it a demand for text-books suitable for the classroom. If it be asked why the present volume is added to the list of such books already on the market, the editor would say that he has endeavored to put into book form the material which an experience of ten years in teaching Milton has shown him to be h-lpful in his own classes. It is his hope that it may likewise prove valuable and helpful to others.

The editor desires to call attention to the following points which he has tried to make prominent in the book:—

- 1. A somewhat detailed life of Milton, containing whatever tended to mould his character or to influence his writings, and omitting all extraneous matter.
- 2. A chronological table, containing, in parallel columns, the principal historical events of Milton's time, and the prominent events of his own life.

3. Introductions to the several poems, explaining their nature, the circumstances under which they were written; comments on their subject-matter, style, metre, etc.

- 4. A carefully edited text, clear and attractive to the eye.
- 5. Notes suggestive and interpretative, concise, stimulating, and to the point.
- A simple form of expression within the comprehension of the ordinary pupil, and avoiding high-sounding, meaningless expressions.

It will be generally admitted that a study of the works of any author involves more than a cursory reading of the text. The pupil should be familiar with the author himself, and the circumstances surrounding him, to enable him to see as the author sees, and to feel

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as he feels. A brief biography of the author, then, is essential. The chronological table will serve to impress upon the pupil's mind the period in which the author lived, and the world about him.

In the matter of notes there is considerable controversy. Many teachers prefer a good text with few or no notes, depending on the pupils to make their own investigations. This plan seems hardly practicable; for the majority of pupils have not the necessary reference library at their command, and even if they had, the time spent in investigation involves a great deal of useless labor, which serves only to detract from their enjoyment of an author's work. If the object be to understand an author's meaning, and to appreciate the sublimity of his thoughts and language, some notes will be valuable. To be a real help to the pupil, notes should be judiciously selected; they should be suggestive, sympathetic, concise, and pointed. They should stimulate the pupil in his study rather than fill his path with obstacles. It has been the editor's aim in the present book to fulfil these requirements; but as it is necessary in making a book of this kind to consider the many rather than the few, he has made his notes more diffuse than he would have done if good reference libraries were more general. It is not expected that all the notes will prove alike valuable to all who use the book; but it is hoped that all may find them sufficiently helpful to enable them to appreciate more fully these beautiful poems of Milton.

It is hoped that all pupils may have access to the following books of reference, and to as many more as possible:—

An Unabridged Dictionary, A good Encyclopædia,

A Biographical Dictionary,

A Classical Dictionary,

A Gazetteer,

A Dictionary of English Literature,

A volume of Shakespeare's works.

In conclusion the editor desires to express his thanks to Miss Julia C. Clarke, of the Chauncy Hall School, Boston, and to Mr. Byron Groce, of the Boston Latin School, for a careful reading of the manuscript, and for valuable suggestions.

J. E. T.

Boston, August, 1895.

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THE LIFE OF JOHN MILTON.

1608-1674.

In the seventeenth century it was not customary to write detailed biographies of eminent authors. Of Milton, however, we have an exhaustive account in Prof. Masson's "Life and Times of John Milton," although written two centuries after the poet's death. It is from this work that we have gathered largely our material for the account which follows.

John Milton, son of John and Sara Milton, was born in Bread Street, Cheapside, London, Dec. 9, 1608. He was the second of three surviving children, his sister Anne being older, and his brother Christopher younger, than the poet. The elder John Milton, of respectable family, had been disinherited by his father for conforming to the Established Church. He settled in London, and became a scrivener and a money-lender. Being a man of probity and economy, he acquired a plentiful fortune. He had received a liberal education, and possessed considerable musical talent. The poet owed his skill as an organist to his father's training.

Milton early gave promise of becoming a scholar. His father destined him from a child to the study of letters, and superintended his education. He was first placed under a private tutor, Thomas Young, a Puritan elergyman, to whom he became strongly attached. Young remained his teacher for some time after he was sent to St. Paul's School, then under Dr. Alexander Gill. At this school Milton spent several years, preparing for the university. From his own testimony he was a hard student. He says in one of his later works, "From my twelfth year I scarcely ever went to bed before midnight, which was the first cause of injury to my eyes." Before his school-days were over he had become proficient in Latin and Greek, could read French and Italian, and knew

something of Hebrew. His earliest poetry, an adaptation of two

of the Psalms, dates from this period.

Milton was ready for the university at sixteen. He was admitted as a pensioner at Christ's College, Cambridge, Feb. 12, 1625. He remained at Cambridge seven years, and took the degrees of B.A. and M.A. Meanwhile he wrote a few poems, notably the Hymn on the Nativity, his first important production.

In 1632 Milton left Cambridge and retired to Horton, a small village in Buckinghamshire, where his father was then living. The father had long before designed his son for orders in the church, but by this time the latter's antipathy to the formalities of the Established Church was so great that he gave up all idea of taking holy orders. It is probable that he was already imbued with the idea of devoting his life to poetry. With the encouragement of his father, he applied himself for the next five years to the study of literature in preparation for his chosen vocation. It was during this period that he wrote those charming lyrics, L'Allegro and Il Penseroso, the beautiful Masque, Comus, and the matchless elery. Lucidas.

Milton had early learned Italian. In his reading he had become strongly attracted by Italian poetry. Dante and Petrarch, Tasso and Ariosto, were familiar to him: and he longed to visit Italy, the nursery of art and letters. Accordingly, early in 1638, Milton, with his father's permission, undertook a journey to the Continent. He first visited Paris, where he was introduced to the historian Grotius. After a brief stay in Paris he pushed on to Italy, the home of the greatest masters of painting, sculpture, and poetry, where he feasted his eves on the scenes he had so long imagined. His first stop was at Florence, where his reputation had probably preceded him. Here he was hospitably entertained by the academies or private literary societies which flourished in abundance at that time. Here, too, he became intimate with the men of letters and the scholars of the city, who greeted him with sonnets and epigrams, which he returned in kind. On his return visit to Florence he made the acquaintance of Galileo, then grown old, and a prisoner to the Inquisition.

From Florence, Milton proceeded to Rome, where he remained two months, seeing all the treasures of the famous Vatican library. Thence he visited Naples, where he met the venerable Manso, the friend and patron of Tasso, from whom he received many civilities. It had been his intention to continue his travels; but while at Naples he received tidings of the civil disturbances which were then agitating England, and resolved to return home, deeming it disgraceful to idle away his time abroad while his countrymen were contending for their liberty.

Milton finally reached England in August, 1639. It seems to have been his idea to take an active part in the political disturbances of the time. He was an ardent Puritan, and the condition of affairs aroused all the energy of his character. In despite of this, he resumed his quiet and studious life, and took permanent quarters in a retired portion of London, "cheerfully leaving the issue of public affairs first to God, and then to those to whom the people had committed the charge." Here he spent the next nine years as a teacher of youth, his pupils being his two nephews and the sons of some of his intimate friends.

Meanwhile the political turmoil was approaching a crisis. Milton saw that it needed a strong pen to combat the documents put forth by the Royalists, and he felt it incumbent on himself to take a more prominent part in the "troubled sea of noises and hoarse disputes." Accordingly, he put forth pamphlet after pamphlet in behalf of the Independents. He wrote on Church Government, Divorce, Education, and Defence of the English People. Ikonoclastes and a Defence of Smeetymnuus appeared in answer to Royalist pamphlets; and in 1644 he brought out Arcopagitica, or a Defence of Unlicensed Printing, the noblest of his prose works.

In the summer of 1643 the poet took to himself a wife, Miss Mary Powell. Milton was at this time thirty-four years of age, his bride about eighteen. The marriage did not prove a happy one, and the conditions brought about by incompatibility and disunion led to Milton's celebrated pamphlets on *Divorce*, which incurred the violent enmity of the Presbyterian clergy.

So engrossed had Milton become in the social and political questions of the day that he had abandoned for a time his chosen pursuit of poetry, and given himself up to political work. This period in his life filled twenty years, and those the most vigorous in his manhood. He threw himself into the struggle with all the

ardor of his nature. He was a zealot among zealots. His pamphlets were inflammatory appeals addressed to the passions of the hour. They were too partisan to help his cause, and would never have survived on their literary merit. Their one redeeming feature was that they were written on the side of liberty. They number twenty-five.

After the death of Charles L. in 1649, Milton was appointed

After the death of Charles I., in 1649, Milton was appointed Secretary of Foreign Tongues under the Council of State. The duties of the office were chiefly the translation of dispatches to and from foreign governments. He was also from time to time commissioned by the Council to write answers to the numerous pamphlets and books which had appeared in behalf of the Royalist cause.

The poet's sight had been failing for some time, the trouble being largely due to overwork. In 1650 he had lost the sight of one eye. The doctors had warned him that he would lose the sight of the other if he continued his literary work; but, from a sense of "supreme duty," he persisted in writing his Pro Populo Inglicano Defensio, and, as a consequence, in 1652 he became totally blind. He continued his duties as secretary, however, until the Restoration.

The same year in which Milton lost his sight his wife died, leaving three young daughters. He married again in 1656, but his second wife lived only fifteen months after the marriage; it is she to whom his sonnet To My Deceased Wife is addressed. In 1663 the blind poet took to himself a third wife, who survived him. His last marriage appears to have been in all respects a happy one.

At the Restoration, 1660, Milton shared the peril of other illfated Independents. He concealed himself for a time, until the passage of the Indemnity Act made it safe for him to come forth-Two of his books were burned by the hangman; and he himself suffered arrest later, but was soon discharged.

With the fall of the Republic, Milton could once more entertain the dream of his life. It had been his ambition to write a great epic. For years he had been considering a proper subject, and had finally settled on Paradise Lost, or The Fall of Man. A few lines were written, perhaps, as early as 1642, but he did not go to work on the poem in earnest until 1658. It was finished about 1665, and published in 1667. Milton received in all the meagre sum of £10 for this great work.

In 1671 appeared Paradise Regained, and about the same time Samson Agonistes. These were the last of his poetical productions. In the few remaining years of his life he published a few prose works, and at the time of his death was preparing for the press an elaborate theological compendium, entitled A Treatise on Christian Doctrine.

Milton died in 1674. He had for many years been afflicted with the gout. Repeated attacks of the disease at last told on him, and on the 8th of November he passed away. He was buried in the chancel of St. Giles, Cripplegate, one of the few famous old London churches that had been spared in the Great Fire of 1666.

It is difficult in a short space to make a proper estimate of Milton's work. Great as an artist, he was equally pure and lofty in character. Deeming poetry to be the divinest of all arts. he felt that, in consecrating himself to it, moral development must go hand in hand with intellectual cultivation. Virtue must be the ruling constituent of the poet's nature. His poetry must breathe the spirit of chastity. Purity of heart must precede purity of atterance. With these lofty ideas of his calling, he put new life into every kind of poetry that he touched. Following hard mon the intemperance of Elizabethan writers, he was yet free from their influence. His taste was as severe, his verse as polished, his method and language as strict, as any of the later schools. He created the English epic. He put poetry on a higher plane than it had ever been put before. Among the world's poets he stands with Homer, Virgil, and Dante. Next to Shakespeare, he may be considered the greatest English poet.

> "Three poets in three distant ages born, Greece, Italy, and England did adorn; The first in loftiness of thought surpussed, The next in majesty, in both the last. The force of Nature could no further go; To make a third, she joined the other two."

DRYDEN.

CHRONOLOGICAL TABLE.

HISTORICAL EVENTS.

1608. James I., King of England. Emigration to America, Jamestown, 1607.

1611. Translation of Bible completed.

1616. Death of Shakespeare. Cardinal Richelieu begins his career.

1618. Sir Francis Bacon becomes Lord Chancellor. Sir Walter Raleigh executed. Gustavus Adolphus King of Sweden.

1620. Emigration of Pilgrims to Plymouth.

1625. Death of James I. Accession of Charles I.

1626. Death of Lord Bacon.

1629. Oliver Cromwell made his first speech in Parliament. Emigration of Puritans to America. Salem and Boston (1630) founded.

1631. Birth of Dryden.

1632. Battle of Lutzen, Gustavus Adolphus killed. John Locke born.

Galileo condemned by Inquisition. Afterwards released.

 Maryland settled by English Catholics.

 Ben Jonson, poet and dramatist, died.

Delaware settled by Swedes.
 Covenant signed by Scots.

1640. Long Parliament assembled.

LIFE OF MILTON.

Birth of John Milton, Dec. 9.

Milton goes to St. Paul's School about this time.

Milton becomes a pensioner at Christ's College, Cambridge.

Milton wrote Ode on the Nativity. Degree of A.B. at Cambridge.

Milton took degree of A.M. at Cambridge. Retired to Horton for five years. Composed L'Allegro and Il Penseroso.

Milton composed Comus.

Milton composed Lycidas.

Milton travelled on the Continent.

Milton settled in London. Became

HISTORICAL EVENTS.

- 1611. Collision between Charles I. and Parliament. Execution of the Earl of Strafford.
- 1642. Commencement of Civil War. Battle of Edgehill.
- 1643. Battle of Newbury. Death of John Hampden. Beginning of Louis XIV's reign of seventy-two years.
- 1644. Battle of Marston Moor. Defeat of Royalists. Rise of Cromwell.
- Battle of Naseby, Royalists defeated by Cromwell.
- Charles I. beheaded. Commonwealth established.
- 1651. Charles II. crowned at Scone. Dattle of Worcester. Charles defeated by Cromwell.
- 1652. Dutch War. Naval victories of Blake.
- 1653. Cromwell made Protector.
- 1656. Spanish War. Blake defeats the Spaniards.
- 1658. Death of Oliver Cromwell. Richard Cromwell made Protector.
- 1660. Restoration of Charles II. Act of Indemnity.
- 1664. Second Dutch War. English take New Netherlands.
- 1665. Defeat of the Dutch by James, Duke of York. Great Plague in London.
- 1667. The Dutch sail up the Medway. Dryden publishes Annus Mirabilis.
- 1671. Coventry Act. Dryden, Poet Laureate.
- 1674. Peace with Holland.

LIFE OF MILTON.

- Milton wrote pamphlets on Reformation in England, Reason of Church Government, and others.
- Milton wrote Smeetymnuus.
- Milton married his first wife.
- Milton wrote Arcopagitica and other pamphlets.
- Milton published the first edition of his poems.
- Milton appointed Latin Secretary.

 Begun History of England.

 Wrote Ikonoclastes.
- Milton wrote Defence of the English People.
- Milton became blind. Death of Milton's wife.
- Milton married his second wife.
- Death of Milton's second wife.

 Paradise Lost begun.
- Milton published several pamphlets.
- Milton married his third wife.
- Paradise Lost finished.
- Puradise Lost published.
- Paradise Regained and Samson
 Agonistes published.
- Second edition of Paradise Lost, Death of Milton,

AUTHORS CONTEMPORARY WITH MILTON.

1
Tamia Danta
Lyric Poets.
•
Poet and Dramatist.
(The Complete Angler.)
Satirist. (Hudibras.)
A celebrated London preacher
and writer.
(The Saints' Rest.)
(The Pilgrim's Progress.)
Philosopher.

BOOKS OF REFERENCE FOR THE STUDY OF MILTON.

Of the many books pertaining to Milton and his works, the few which are mentioned in the following list will be most accessible to the ordinary pupil.

Life and Times of John Milton, by PROF. DAVID MASSON.

The Poetical Works of John Milton, three volumes, edition of 1890, by PROF. DAVID MASSON.

The Globe Edition of Milton, one volume, by PROF. MASSON.

Life of John Milton, English Men of Letters Series, by the REV-MARK PATTISON. (Especially convenient for young students.)

John Milton, Classical Writers Series, by the Rev. Stopford A. BROOKE.

Milton, Lives of the Poets, by Dr. SAMUEL JOHNSON. (An unjust and prejudiced view of Milton.).

Essay on Milton, by THOMAS B. MACAULAY.

Fissay on Milton, Among My Books, by JAMES RUSSELI, LOWELIN

HYMN ON THE NATIVITY.

INTRODUCTION.

This hymn was written by Milton in the year 1629, when he was just twenty-one years of age, and before he left Cambridge. The poem was first printed in the 1645 edition of his poems, with the heading, "Compos'd in 1629." In the edition of 1645 it is given the place of honor, viz., the prelude. From a reference in Milton's sixth Latin elegy we know that this hymn was begun on Christmas Day, 1629. This elegy is addressed to his friend Charles Diodati. Diodati had written to Milton to excuse himself for having neglected the Muses. In Milton's reply he makes the following reference to his Nativity Hymn:—

"At usi quid agam scitabere, si modo saltem
Esse putas tanti noscere siquid agam.
Paciforum caninus caelesti semine regem,
Faustaque saeratis secula pacta libris;
Yagitumque Del et stabulantem paupere tecto
Qui suprema suo cum patre regna colit;
Stelli-parumque polum, modulantesque aethere turmas
Et subito eliosa ad sua fana deos.
Dona quidem dedimus Christi natalibus illa,
Illa aub auroram lux mili prima tulit."

The Hymn of the Nativity has been the subject of much comment among the critics. Dr. Johnson did not notice it. Warton, after calling stanzas xix. and xxvi. the best part of it, adds, "The rest chiefly consists of affected conceits, which his early youth and the fashion of the times can only excuse." Hallam considers the poem as "perhaps the finest in the English language." Landor says of stanzas iv. to vii. of the Hymn itself that "They are the noblest piece of lyric poetry in any modern language," adding with regret, "the remainder is here and there marred by the fetid mud of the Italian," to the influence of

which literature he attributes many of the redundancies and exaggerations of Milton's verse.

In spite of all criticism, however, the poem must be considered a beautiful production. Milton at the time of its composition was still young; he had not attained the stylc and finish of riper years. For all that, the poem reveals many of the qualities which distinguished the poet's later work. In the language of Mr. Verity, "We have the same learning, full, for the classical scholar, of far-reaching suggestion; the same elevation and inspired enthusiasm of tone; above all, the same absolute grandeur of style."

The metre of the introductory stanzas differs from that of the Hymn itself. In them Milton uses the seven-line stanza in which Chaucer wrote several of his Canterbury Tales. It is a modification of the Italian eight-line stanza. Milton has introduced the Alexandrine in the seventh line instead of the heroic verse. In the Hymn itself the metrical arrangement seems to be Milton's own invention. The stanza has eight lines, composed of verses of four different lengths. Lines 1 and 2, 4 and 5 are rhymed couplets of three feet; lines 3 and 6 have five feet, and are rhymed; lines 7 and 8 rhyme, line 7 having four feet, line 8 being an Alexandrine. Milton, like Chaucer, makes frequent use of the foot of one syllable at the beginning of the line.

HYMN ON THE NATIVITY.

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This is the month and this the happy morn, Wherein the Son of Heaven's eternal King, Of wedded maid and virgin mother born, Our great redemption from above did bring; For so the holy sages once did sing That he our deadly forfeit should release, And with his Father work us a perpetual peace.

II.

That glorious form, that light unsufferable,
And that far-beaming blaze of majesty,
Wherewith he wont at heaven's high council-table
To sit the midst of Trinal Unity,
He laid aside; and, here with us to be,
Forsook the courts of everlasting day,
And chose with us a darksome house of mortal clay.

111.

Say, Heavenly Muse, shall not thy sacred vein
Afford a present to the Infant God?
Hast thou no verse, no hymn, or solemn strain
To welcome him to this his new abode,
Now while the heaven, by the Sun's team untrod,
Hath took no print of the approaching light,
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And all the spangled host keep watch in squadrons bright?

IV.

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See how from far upon the eastern road
The star-led wizards haste with odours sweet!
O run, prevent them with thy humble ode,
And lay it lowly at his blessed feet!
Have thou the honour first thy Lord to greet,
And join thy voice unto the angel quire,
From out his secret altar touch'd with hallow'd fire.

THE HYMN,

It was the winter wild,
While the heaven-born child
All meanly wrapp'd in the rude manger lies;
Nature in awe to him
Had doff'd her gaudy trim,
With her great Master so to sympathize:
It was no season then for her
To wanton with the Sun, her lusty paramour.

H.

Only with speeches fair
She woos the gentle air
To hide her guilty front with innocent snow
And on her naked shame,
Pollute with sinful blame,

The saintly veil of maiden white to throw, Confounded that her Maker's eyes Should look so near upon her foul deformities.

III.

But he her fears to cease Sent down the meek-eyed Peace; She, crown'd with olive green, came softly sliding

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65

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75

Down through the turning sphere,

His ready harbinger,

With turtle wing the amorous clouds dividing; And, waving wide her myrtle wand, She strikes a universal peace through sea and land.

IV.

No war or battle's sound Was heard the world around:

The idle spear and shield were high uphung, The hooked chariot stood

Unstain'd with hostile blood.

The trumpet spake not to the armed throng; And kings sat still with awful eye, As if they surely knew their sovran Lord was by.

v.

But peaceful was the night Wherein the Prince of Light

His reign of peace upon the earth began. The winds with wonder whist

Smoothly the waters kiss'd,

Whispering new joys to the mild ocean, Who now hath quite forgot to rave, While birds of calm sit brooding on the charmed wave.

VI.

The stars with deep amaze Stand fix'd in steadfast gaze.

Bending one way their precious influence, And will not take their flight, For all the morning light,

Or Lucifer that often warn'd them thence,

But in their glimmering orbs did glow Until their Lord himself bespake and bid them go,

VII.

And, though the shady gloom Had given day her room,

The Sun himself withheld his wonted speed,

And hid his head for shame,

As his inferior flame

The new-enlighten'd world no more should need:

He saw a greater Sun appear

Than his bright throne or burning axletree could bear.

VIII.

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The shepherds on the lawn, Or ere the point of dawn,

Sat simply chatting in a rustic row;

Full little thought they than

That the mighty Pan

Was kindly come to live with them below;

Perhaps their loves, or else their sheep,

Was all that did their silly thoughts so busy keep.

TX.

When such music sweet

Their hearts and ears did greet

As never was by mortal finger strook

Divinely-warbled voice

Answering the stringed noise,

As all their souls in blissful rapture took;

The air, such pleasure loath to lose,

With thousand echoes still prolongs each heavenly close.

2

Nature, that heard such sound

Beneath the hollow round

Of Cynthia's seat the airy region thrilling,

And that her reign had here its last fulfilling; She knew such harmony alone Could hold all heaven and earth in happier union. XI. At last surrounds their sight A globe of circular light, That with long beams the shamefac'd Night array'd; The helmed Cherubim And sworded Seraphim Are seen in glittering ranks with wings display'd, Harping in loud and solemn quire, With unexpressive notes, to Heaven's new-born Heir. XII. Such music, as 'tis said, Before was never made, But when of old the Sons of Morning sung, While the Creator great His constellations set, And the well-balanc'd world on hinges hung, And cast the dark foundations deep, And bid the weltering waves their oozy channel keep. XIII. Ring out, ye crystal spheres! Once bless our human ears, If ye have power to touch our senses so; And let your silver chime Move in melodious time, And let the bass of heaven's deep organ blow; And with your ninefold harmony		
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Could hold all heaven and earth in happier union. XI. At last surrounds their sight A globe of circular light, That with long beams the shamefac'd Night array'd; The helmed Cherubin And sworded Seraphin Are seen in glittering ranks with wings display'd, Harping in loud and solemn quire, With unexpressive notes, to Heaven's new-born Heir. XII. Such music, as 'tis said, Before was never made, But when of old the Sons of Morning sung, While the Creator great His constellations set, And the well-balanc'd world on hinges hung. And cast the dark foundations deep, And bid the weltering waves their oozy channel keep. XIII. Ring out, ye crystal spheres! Once bless our human ears, If ye have power to touch our senses so; And let your silver chime Move in melodious time, And let the bass of heaven's deep organ blow; And with your ninefold harmony	And that her reign had here its last fulfilling;	
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If ye have power to touch our senses so; And let your silver chime Move in melodious time, And let the bass of heaven's deep organ blow; And with your ninefold harmony	Ring out, ye crystal spheres!	125
And let your silver chime Move in melodious time, And let the bass of heaven's deep organ blow; And with your ninefold harmony		
Move in melodious time, And let the bass of heaven's deep organ blow; And with your ninefold harmony	If ye have power to touch our senses so;	
Move in melodious time, And let the bass of heaven's deep organ blow; And with your ninefold harmony	And let your silver chime	
And let the bass of heaven's deep organ blow; And with your ninefold harmony		
And with your ninefold harmony		130
	Make up full consort to the angelic symphony.	

XIV

For if such holy song Inwrap our fancy long,

Time will run back and fetch the age of gold;

135

And speckled Vanity Will sicken soon and die,

And leprous Sin will melt from earthly mould;

And Hell itself will pass away,

And leave her dolorous mansions to the peering day.

Yea, Truth and Justice then

Will down return to men,

Orb'd in a rainbow; and, like glories wearing,

Mercy will sit between,

Thron'd in celestial sheen.

145

With radiant feet the tissued clouds down steering; And heaven, as at some festival, Will open wide the gates of her high palace-hall.

XVI.

But wisest Fate says. No. This must not yet be so;

150

The babe yet lies in smiling infancy

That on the bitter cross Must redeem our loss.

So both himself and us to glorify; Yet first, to those ychain'd in sleep,

155

The wakeful trump of doom must thunder through the deep.

XVII.

With such a horrid clang As on Mount Sinai rang,

While the red fire and smouldering clouds outbrake:

The aged Earth, aghast 160 With terror of that blast. Shall from the surface to the centre shake, When at the world's last session The dreadful Judge in middle air shall spread his throne.

XVIII.

And then at last our bliss Full and perfect is,

165

But now begins; for from this happy day The old Dragon under ground.

In straiter limits bound.

Not half so far casts his usurped sway,

170

And, wroth to see his kingdom fail, Swinges the scaly horror of his folded tail.

XIX.

The oracles are dumb: No voice or hideous hum

Runs through the arched roof in words deceiving.

175

185

Apollo from his shrine Can no more divine.

With hollow shriek the steep of Delphos leaving. No nightly trance or breathed spell Inspires the pale-eyed priest from the prophetic cell.

XX.

The lonely mountains o'er, And the resounding shore,

A voice of weeping heard and loud lament; From haunted spring and dale Edg'd with poplar pale,

The parting Genius is with sighing sent;

With flower-inwoven tresses torn

The Nymphs in twilight shade of tangled thickets mourn.

XXI.

In consecrated earth,
And on the holy hearth,
The Lars and Lemures mean with midnight plaint;
In urns and altars round,
A drear and dying sound

Affrights the flamens at their service quaint;
And the chill marble seems to sweat,
While each peculiar power foregoes his wonted seat.

Peor and Baälim
Forsake their temples dim,
With that twice-batter'd god of Palestine;
And mooned Ashtaroth,
Heaven's queen and mother both,
Now sits not girt with tapers' holy shine;
The Lybic Hammon shrinks his horn;
In vain the Tyrian maids their wounded Thammuz mourn.

XXIII.

205

210

215

And sullen Moloch, fled,
Hath left in shadows dread
His burning idol all of blackest hue;
In vain with cymbals' ring
They call the grisly king,
In dismal dance about the furnace blue:
The brutish gods of Nile as fast,

Isis and Orus and the dog Anubis, haste.

XXIV.

Nor is Osiris seen
In Memphian grove or green,
Trampling the unshower'd grass with lowings loud;

220

225

230

240

Nor can he be at rest Within his sacred chest;

Nought but profoundest hell can be his shroud; In vain with timbrell'd anthems dark The sable-stoled sorcerers bear his worshipp'd ark.

XXV.

He feels from Juda's land The dreaded Infant's hand,

The rays of Bethlehem blind his dusky eyne;

Nor all the gods beside

Longer dare abide,

Not Typhon huge ending in snaky twine:
Our Babe, to show his Godhead true,
Can in his swaddling bands control the damned crew.

XXVI.

So when the sun in bed, Curtain'd with cloudy red,

Pillows his chin upon an orient wave,

The flocking shadows pale

Troop to the infernal jail,

Each fetter'd ghost slips to his several grave, And the yellow-skirted fays

And the yellow-skirted fays

Fly after the night-steeds, leaving their moon-lov'd maze.

XXVII.

But see! the Virgin blest Hath laid her Babe to rest.

Time is our tedious song should here have ending: Heaven's youngest-teemed star

Hath fix'd her polish'd car.

Her sleeping Lord with handmaid lamp attending; And all about the courtly stable Bright-harness'd angels sit in order serviceable.

L'ALLEGRO AND IL PENSEROSO.

INTRODUCTION

These two poems are, perhaps, the best known and best appreciated of any of Milton's lesser works. They were written during the poet's residence at Horton, about 1632. To be understood they must be read together. They are exact counterparts of each other, and a perfect parallelism is maintained throughout. The views of each are meant to be contrasted with the other.

The titles of the two poems are Italian. L'Allegro means "the cheerful man;" Il Penseroso, "the thoughtful man," Although Milton makes mirth the characteristic of one, and melancholy of the other, his mirth is without frivolity, his thoughtfulness without gloom. L'Allegro presents the world as it appears to a cheerful man, or, rather, to Milton when in a cheerful frame of mind. for both poems are subjective. Il Penseroso presents the world as it appears to a thoughtful, serious man, or as it appears to Milton when he takes a serious view of life. The cheerful man likes to go among men, the thoughtful man desires to be alone: the former enjoys the pleasures of the day, the latter looks beneath the surface of things. Both poems are rich in imagery and in pictures of English life, yet it is not difficult to see which portrays the true nature of Milton. Into his portrait of Il Penseroso he throws himself with his whole soul. We see throughout this poem a reflection of his life.

These lyrics are not to be considered as accurate descriptions of nature. The critic soon perceives that Milton is not an accurate observer of nature, or familiar with country life. "Milton's attitude towards nature," says Rev. Mark Pattison, "is not that of a scientific naturalist, not even that of a close observer. It is that of a poet who feels its total influence too powerfully to dissect

it. . . . He is not concerned to register the facts and phenomena of nature, but to convey the impressions they make on a sensitive soul. The external things are to be presented to us as transformed through the heart and mind of the poet." The poet aims not to show what rural objects are like, but how they affect his mind as a student.

"These two idylls breathe the free air of spring and summer, and of the fields around Horton. They are the choicest expression our language has yet found of the fresh charm of country life, not as that life is lived by the peasant, but as it is felt by a young and lettered student, issning at early dawn, or at sunset, into the fields from his chamber and his books."

L'ALLEGRO.

HENCE, loathed Melancholy,	
Of Cerberus and blackest Midnight born	
In Stygian cave forlorn, .	
'Mongst horrid shapes and shricks and sights unholy	!
Find out some uncouth cell,	5
Where brooding Darkness spreads his jealous wing	S
And the night-raven sings;	
There under ebon shades and low-brow'd rocks,	
As ragged as thy locks,	
	10
But come, thou goddess fair and free,	
In heaven yelept Euphrosyne,	
And by men heart-easing Mirth,	
Whom lovely Venus, at a birth,	
	15
To ivy-crowned Bacchus bore;	
Or whether — as some sager sing —	
The frolic wind that breathes the spring,	
Zephyr, with Aurora playing.	
	20
There, on beds of violets blue,	**
And fresh-blown roses wash'd in dew,	_
Fill'd her with thee, a daughter fair.	
So buxom, blithe, and debonair.	
Haste thee, nymph, and bring with thee	25
Jest and youthful Jollity,	
Quips and cranks and wanton wiles,	
Nods and becks and wreathed smiles.	

30

35

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Such as hang on Hebe's cheek. And love to live in dimple sleek; Sport that wrinkled Care derides. And Laughter holding both his sides. Come, and trip it as you go, On the light fantastic toe; And in thy right hand lead with thee The mountain nymph, sweet Liberty; And if I give thee honour due, Mirth, admit me of thy crew, To live with her and live with thee. In unreproved pleasures free: To hear the lark begin his flight, And singing startle the dull night. From his watch-tower in the skies, Till the dappled dawn doth rise; Then to come in spite of sorrow, And at my window bid good-morrow, Through the sweet-briar or the vine, Or the twisted eglantine: While the cock with lively din Scatters the rear of darkness thin. And to the stack or the barn-door Stoutly struts his dames before: Oft listening how the hounds and horn Cheerly rouse the slumbering Morn. From the side of some hoar hill, Through the high wood echoing shrill: Sometime walking, not unseen, By hedgerow elms, on hillocks green, Right against the eastern gate Where the great Sun begins his state, Rob'd in flames and amber light, The clouds in thousand liveries dight; While the ploughman near at hand

Whistles o'er the furrow'd land, And the milkmaid singeth blithe, And the mower whets his seythe, And every shepherd tells his tale Under the hawthorn in the dale. Straight mine eye hath caught new pleasures Whilst the landscape round it measures: 70 Russet lawns and fallows gray, Where the nibbling flocks do stray; Mountains on whose barren breast The labouring clouds do often rest; Meadows trim with daisies pied, Shallow brooks, and rivers wide; Towers and battlements it sees Bosom'd high in tufted trees. Where perhaps some beauty lies, The cynosure of neighbouring eyes. Hard by, a cottage chimney smokes .-From betwixt two aged oaks, Where Corydon and Thyrsis met Are at their savoury dinner set Of herbs and other country messes, Which the neat-handed Phillis dresses: And then in haste her bower she leaves. With Thestylis to bind the sheaves, Or, if the earlier season lead, To the tann'd haycock in the mead. 90 Sometimes with secure delight The upland hamlets will invite. When the merry bells ring round, And the jocund rebecks sound To many a youth and many a maid Dancing in the chequer'd shade, And young and old come forth to play On a sunshine holiday,

Till the livelong daylight fail: Then to the spicy nut-brown ale, 100 With stories told of many a feat, How fairy Mab the junkets eat. She was pinch'd and pull'd, she said, And he, by Friar's lantern led, Tells how the drudging goblin sweat 105 To earn his cream-bowl duly set, When in one night, ere glimpse of morn, His shadowy flail hath thresh'd the corn That ten day-labourers could not end; Then lies him down, the lubber fiend, 110 And, stretch'd out all the chimney's length, Basks at the fire his hairy strength, And crop-full out of doors he flings Ere the first cock his matin rings. Thus done the tales, to bed they creep 115 By whispering winds soon lull'd asleep. Tower'd cities please us then, And the busy hum of men. Where throngs of knights and barons bold In weeds of peace high triumphs hold, 120 With store of ladies, whose bright eyes Rain influence, and judge the prize Of wit or arms, while both contend To win her grace whom all commend. There let Hymen oft appear 125 In saffron robe, with taper clear, And pomp and feast and revelry, With mask and antique pageantry, Such sights as youthful poets dream On summer eyes by haunted stream. 120 Then to the well-trod stage anon.

If Jonson's learned sock be on, Or sweetest Shakespeare, Fancy's child,

Warble his native wood-notes wild.	135
And ever, against eating cares,	130
Lap me in soft Lydian airs,	
Married to immortal verse,	
Such as the meeting soul may pierce,	
In notes with many a winding bout	
Of linked sweetness long drawn out	140
With wanton heed and giddy cunning.	
The melting voice through mazes running,	
Untwisting all the chains that tie	
The hidden soul of harmony;	
That Orpheus' self may heave his head	14
From golden slumber on a bed	
Of heap'd Elysian flowers, and hear	
Such strains as would have won the ear	
Of Pluto to have quite set free	
His half-regain'd Eurydice.	15
These delights if thou canst give,	
Mirth with thee I mean to live	

IL PENSEROSO.

Hence, vain deluding Joys,
The brood of Folly without father bred!
How little you bestead,
Or fill the fixed mind with all your toys!
Dwell in some idle brain,
And fancies fond with gaudy shapes possess,
As thick and numberless
As the gay motes that people the sunbeams,
Or likest hovering dreams,
The fickle pens.oners of Morpheus' train.

But hail, thou goddess sage and holy, Hail, divinest Melancholy! Whose saintly visage is too bright To hit the sense of human sight. And therefore to our weaker view 15 O'erlaid with black, staid Wisdom's hue; Black, but such as in esteem Prince Memnon's sister might beseem. Or that starr'd Ethiop queen that strove To set her beauty's praise above 20 The Sea-Nymphs, and their powers offended. Yet thou art higher far descended: Thee bright-hair'd Vesta long of yore To solitary Saturn bore; His daughter she - in Saturh's reign 95 Such mixture was not held a stain. Oft in glimmering bowers and glades He met her, and in secret shades Of woody Ida's inmost grove, While yet there was no fear of Jove. Come, pensive Nun, devout and pure. . Sober, steadfast, and demure, All in a robe of darkest grain, Flowing with majestic train. And sable stole of cypress lawn :175 Over thy decent shoulders drawn. Come, but keep thy wonted state, With even step and musing gait. And looks commercing with the skies. Thy rapt soul sitting in thine eyes: There, held in holy passion still, Forget thyself to marble, till With a sad leaden downward cast Thou fix them on the earth as fast. And join with thee calm Peace and Quiet.

50

55

Spare Fast, that oft with gods doth diet, And hears the Muses in a ring Ave round about Jove's altar sing : And add to these retired Leisure, That in trim gardens takes his pleasure: But, first and chiefest, with thee bring Him that you soars on golden wing, Guiding the fiery-wheeled throne. The Cherub Contemplation: And the mute Silence hist along. 'Less Philomel will deign a song In her sweetest, saddest plight, Smoothing the rugged brow of Night, While Cynthia checks her dragon yoke Gently o'er the accustom'd oak; Sweet bird, that shunn'st the noise of folly, Most musical, most melancholy! Thee, chauntress, oft the woods among I woo, to hear thy even-song : And, missing thee, I walk unseen On the dry smooth-shaven green, To behold the wandering moon, Riding near her highest noon, Like one that had been led astray Through the heaven's wide pathless way. And oft, as if her head she bow'd. Stooping through a fleecy cloud. Oft on a plat of rising ground, I hear the far-off curfew sound, Over some wide-water'd shore, Swinging slow with sullen roar; Or if the air will not permit, Some still removed place will fit. Where glowing embers through the room

Teach light to counterfeit a gloom :

Far from all resort of mirth, Save the cricket on the hearth. Or the bellman's drowsy charm To bless the doors from nightly harm. Or let my lamp at midnight hour Be seen in some high lonely tower, Where I may oft outwatch the Bear, With thrice-great Hermes, or unsphere The spirit of Plato, to unfold What worlds or what vast regions hold The immortal mind that hath forsook Her mansion in this fleshly nook; And of those demons that are found In fire, air, flood, or under ground, Whose power hath a true consent 95 With planet or with element. Sometime let gorgeous Tragedy In sceptred pall come sweeping by, Presenting Thebes or Pelops' line, Or the tale of Troy divine, 100 Or what - though rare - of later age Ennobled hath the buskin'd stage. But, O sad virgin, that thy power Might raise Musæus from his bower, Or bid the soul of Orpheus sing 105 Such notes as, warbled to the string, Drew iron tears down Pluto's cheek, And made Hell grant what love did seek! Or call up him that left half-told The story of Cambuscan bold, 110

And who had Canace to wife.

That own'd the virtuous ring and glass,
And of the wondrous horse of brass
On which the Tartar king did ride;

Of Camball and of Algarsife,

And if aught else great bards beside In sage and solemn tunes have sung, Of turneys and of trophies hung, Of forests and enchantments drear. Where more is meant than meets the ear. Thus, Night, oft see me in thy pale career, Till civil-suited Morn appear, Not trick'd and frounc'd as she was wont With the Attic boy to hunt, But kerchief'd in a comely cloud, 125 While rocking winds are piping loud. Or usher'd with a shower still. When the gust hath blown his fill, Ending on the rustling leaves With minute-drops from off the caves. -130 And when the sun begins to fling His flaring beams, me, goddess, bring To arched walks of twilight groves, And shadows brown that Silvan loves Of pine or monumental oak, 135 Where the rude axe with heaved stroke Was never heard the nymphs to daunt, Or fright them from their hallow'd haunt. There in close covert by some brook, Where no profaner eye may look, 140 Hide me from day's garish eye, While the bee with honey'd thigh, That at her flowery work doth sing. And the waters murmuring, With such consort as they keep. Entice the dewy-feather'd Sleep; And let some strange mysterious dream Wave at his wings in airy stream Of lively portraiture display'd, Softly on my eyelids laid. 150

And, as I wake, sweet music breathe Above, about, or underneath, Sent by some spirit to mortals good, Or the unseen Genius of the wood.

But let my due feet never fail
To walk the studious cloister's pale,
And love the high embowed roof,
With antique pillars massy-proof,
And storied windows richly dight,
Casting a dim religious light.
There let the pealing organ blow
To the full-voic'd quire below,
In service high and anthems clear,
As may with sweetness, through mine ear,
Dissolve me into ecstasies,

And bring all heaven before mine eyes.

And may at last my weary age
Find out the peaceful hermitage,
The hairy gown and mossy cell,
Where I may sit and rightly spell
Of every star that heaven doth show,
And every herb that sips the dew,
Till old experience do attain
To something like prophetic strain.

These pleasures, Melancholy, give, And I with thee will choose to live. 155

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COMUS.

INTRODUCTION.

In the golden age of the English drama, when Shakespeare was producing his matchless plays with little or no scenery, Ben Jonson and a host of others were delighting the hobility and upper classes with a widely different species of dramatic composition, which laid under tribute all the skill of the stage architect, and the resources of the greatest musicians. This was the Masque, the precursor, perhaps, of the modern opera, embodying, as it did in its highest development, poetic dialogue, lyric song, music, and dancing. Of its wealth of display we may get some idea from the spectacular productions of the modern stage.

The English Masque was undoubtedly an importation from taly, and had its origin in the masques and pageants so prevalent in that country during the fifteenth and sixteenth centuries. As may be readily surmised, the performers were unsaques or vizards. Gradually the masque and pageant were combined, and from this combination came the English Masque. We find little mention of it in English chronicle until the reign of Queen Elizabeth, when it seems to have become a pleasing form of entertainment in court circles.

Concerning the nature of the Elizabethan Masque our information is indeed scant. We get the best idea, perhaps, from Scott's Kenilworth, where Elizabeth pays a royal visit to the castle of her favorite Leicester, and is entertained with a masque. So far as we know, the masque of this period was strongly spectacular, wherein poetry played only a subsidiary part, serving as a framework on which to hang gorgeous spectacle. Great attention was paid to the costumes, dancing, and music. The characters assumed were allegorical and mythological.

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In the reign of James I., poetry assumed its proper place, and elevated the Masque to the dignity of literature. Music and spectacle still counted for much, but it was due to Ben Jonson, the foremost of masque-writers, that they were subordinated to the literary element. "The Masque," maintained Jonson, "should be grounded on solid learning, should carry a mixture of profit no less than delight." It should be the vehicle of what is best in thought and verse. Such was the Masque at the time of Milton; and of such Comus stands as the highest exemplar in all literature.

The Masque was an entertainment peculiar to the nobility and to wealthy societies. Of necessity it could not be popular. The expense attending such a production was enormous. The musical and artistic features were of the highest order, to be appreciated only by the cultured eye and ear. The characters were chiefly mythological, and could be of little interest to a popular audience. Even by those who could afford them, Masques were produced only on occasions of great ceremony, such as marriage festivals, birthdays, or receptions of the nobility.

The Masque of Comus was produced under the following circumstances. John Egerton, Earl of Bridgewater, had been appointed Lord President of Wales in 1633. He entered on his duties the following year, and in honor of the event held a great celebration at Ludlow Castle, his official residence. Henry Lawes, a distinguished musiciau of the time, was commissioned to furnish a masque for the occasion. Lawes himself composed the music, and applied to Milton to write the poetry to accompany it. Milton accepted the invitation, and produced Comus. It was performed at Ludlow Castle on Michaelmas Night (Sept. 29), 1634. Mr. Lawes took the part of the Attendant Spirit, and the Earl's three children, Lady Alice Egerton, Viscount Brackley, and Mr. Thomas Egerton, were the Lady and the two Brothers. It is not known who took the parts of Comus and Sabrina.

We have no record of the success of the production, but it is known that Lawes was so importuned for copies of the play that in 1637 he published it. Milton's name was not as yet used in connection with the poem. He first acknowledges himself to be the author in the 1645 edition of his poems. It is also interest-

ing to note that in neither the 1645 nor the 1673 edition does Milton give the name of Comus to the poem. This name is a later title, where or by whom given is not known. Milton called it simply a A Masque presented at Ludlow Castle.

The materials from which the poem is constructed are evidently not original with Milton. The story of the poem was probably suggested by George Peele's Old Wives Tate, the character of Comus from an old Latin extravaganza called Comus, by a Dutchman, Hendrik Van der Putten, and that of Sabrina from Giles Fletcher's Faithful Shepherdess. For the Circe-myth Milton had recourse to the Odyssey. For all that, Milton is not to be reckoned as a plagiarist. The work is distinctly his own. If he has borrowed, he has borrowed only to enlarge and beautify. The whole conception of the poem and the development of the plot are Milton's. The beauty and music of the lyrics, the majesty and dignity of the thought, the moral application, give to the whole a distinctly Miltonic flavor.

Of the grandeur of the poem too much cannot be said. It is the grandest of Milton's minor poems. He has contrived, under the guise of a masque, full of local color and incident, to teach a high piritual lesson, the mastery of a virtuous mind over sensual inulgence, a theme ever dominant in his own philosophy. Left to

is own resources he has written with a free hand, developing his story in his own way, and has produced a masque which, in poetical beauty, artistic construction, and sweet moral influence, is without a suberior.

Metrically Comus is of interest, as the first poem in which Milton uses blank verse, the distinguishing characteristic of which is that use of what Masson terms "free unsical paragraph," where the idea is not conveyed in single lines or couplets, but in combinations of verses or verse paragraphs. We must notice, also, that many of the verses have an extra syllable at the close. The same is found in Milton's later poems, but not to such an extent. The lyrics are for the most part iambic tetrameters, a measure much used by the other masque-writers of that day. There are, however, many irregular verses and rhymes, but these serve rather to heighten the beauty of the songs than to detract from them.

COMUS.

A MASQUE.

PRESENTED AT LUDLOW CASTLE, 1634, BEFORE JOHN, EARL OF BRIDGEWATER, THEN PRESIDENT OF WALES.

THE PERSONS.

The ATTENDANT SPIRIT, afterwards in the habit of Thyrisis. Comes with his crew.
The Lady.
First Brother.
SECOND BROTHER.
SACRINA, the Nymph.

The Chief Persons which presented were:—
THE LORD BRACKLEY.
MR. THOSAS EGERTON, his Brother,
THE LADY ALICE EGERTON.

The First Scene Discovers a Wild Wood.

The ATTENDANT SPIRIT descends or enters.

Spirit. Before the starry threshold of Jove's court My mansion is, where those immortal shapes Of bright aerial spirits live inspher'd In regions mild of calm and serene air, Above the smoke and stir of this dim spot Which men call Earth, and with low-thoughted care, Confin'd and pester'd in this pinfold here, Strive to keep up a frail and feverish being. Unmindful of the crown that Virtue gives, After this mortal change, to her true servants

41

Amongst the enthron'd gods on sainted seats. Yet some there be that by due steps aspire To lay their just hands on that golden kev That opes the palace of eternity. To such my errand is; and but for such

I would not soil these pure ambrosial weeds With the rank vapours of this sin-worn mould.

But to my task. Neptune, besides the sway Of every salt flood and each ebbing stream. Took in by lot 'twixt high and nether Jove Imperial rule of all the sea-girt isles That, like to rich and various gems, inlay The unadorned bosom of the deep: Which he, to grace his tributary gods, By course commits to several government. And gives them leave to wear their sapphire crowns. And wield their little tridents. But this isle. The greatest and the best of all the main. He quarters to his blue-hair'd deities: And all this tract that fronts the falling sun A noble peer of mickle trust and power Has in his charge, with temper'd awe to guide An old and haughty nation, proud in arms: Where his fair offspring, nurs'd in princely lore. Are coming to attend their father's state And new-intrusted sceptre. But their way Lies through the perplex'd paths of this drear wood, The nodding horror of whose shady brows Threats the forlorn and wandering passenger: And here their tender age might suffer peril. But that by quick command from sovran Jove I was dispatch'd for their defence and guard: And listen why, for I will tell you now What never yet was heard in tale or song. From old or modern bard in hall or bower.

Bacchus, that first from out the purple grape Crush'd the sweet poison of misused wine, After the Tuscan mariners transform'd. Coasting the Tyrrhene shore, as the winds listed, On Circe's island fell. - Who knows not Circe, The daughter of the Sun, whose charmed cup Whoever tasted lost his upright shape, And downward fell into a grovelling swine? -This nymph, that gaz'd upon his clustering locks, With ivy berries wreath'd, and his blithe youth, Had by him, ere he parted thence, a son Much like his father, but his mother more, Whom therefore she brought up and Comus nam'd; Who, ripe and frolic of his full-grown age, Roving the Celtic and Iberian fields, At last betakes him to this ominous wood, And in thick shelter of black shades embower'd Excels his mother at her mighty art. Offering to every weary traveller His orient liquor in a crystal glass, To quench the drouth of Phœbus; which as they taste -For most do taste through fond intemperate thirst -Soon as the potion works, their human countenance, The express resemblance of the gods, is chang'd Into some brutish form of wolf or bear. 70 Or ounce or tiger, hog or bearded goat, All other parts remaining as they were: And they, so perfect is their miserv. Not once perceive their foul disfigurement, But boast themselves more comely than before. And all their friends and native home forget. To roll with pleasure in a sensual sty. Therefore, when any favour'd of high Jove Chances to pass this adventurous glade. Swift as the sparkle of a glancing star

I shoot from heaven to give him safe convoy,
As now I do. But first I must put off
These my sky-robes spun out of Iris' woof,
And take the weeds and likeness of a swain
That to the service of this house belongs,
Who with his soft pipe and smooth-dittied song
Well knows to still the wild winds when they roar
And hush the waving woods; nor of less faith,
And in this office of his mountain watch
Likeliest and nearest to the present aid
Of this occasion. But I hear the tread
Of hateful steps; I must be viewless now.

Comus enters with a charming-rod in one hand, his glass in the other; with him a rout of monsters, headed like sundry sorts of wild beasts, but otherwise like men and women, their apparel glistering; they come in making a riotous and unruly noise, with torches in their hands.

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Comus. The star that bids the shepherd fold Now the top of heaven doth hold; And the gilded car of day His glowing axle doth allay In the steep Atlantic stream: And the slope sun his upward beam Shoots against the dusky pole, Pacing toward the other goal Of his chamber in the east. Meanwhile welcome joy and feast, Midnight shout and revelry. Tipsy dance and iollity. Braid your locks with rosy twine, Dropping odours, dropping wine. Rigour now is gone to bed: And Advice with scrupulous head. Strict Age, and sour Severity.

4	
With their grave saws in slumber lie.	110
We that are of purer fire	
Imitate the starry quire,	
Who in their nightly watchful spheres	
Lead in swift round the months and years.	
The sounds and seas, with all their finny drove,	115
Now to the moon in wavering morrice move;	•
And on the tawny sands and shelves	
Trip the pert fairies and the dapper clves.	
By dimpled brook and fountain brim	
The wood-nymphs, deck'd with daisies trim,	120
Their merry wakes and pastimes keep:	
What hath night to do with sleep?	
Night hath better sweets to prove;	-
Venus now wakes, and wakens Love.	
Come, let us our rites begin;	125
Tis only daylight that makes sin,	
Which these dun shades will ne'er report.	
Hail, goddess of nocturnal sport,	
Dark-veil'd Cotytto, to whom the secret flame	
Of midnight torches burns! mysterious dame,	130
That ne'er art call'd but when the dragon womb	
Of Stygian darkness spets her thickest gloom,	
And makes one blot of all the air!	
Stay thy cloudy ebon chair,	
Wherein thou rid'st with Hecat, and befriend	135
Us thy vow'd priests, till utmost end	
Of all thy dues be done, and none left out,	
Ere the blabbing eastern scout,	
The nice Morn on the Indian steep,	
From her cabin'd loophole peep,	140
And to the tell-tale Sun descry	
Our conceal'd solemnity.	
Come, knit hands, and beat the ground	•
In a light fantastic round.	

The Measure.

145

Break off, break off, I feel the different pace

Of some chaste footing near about this ground. Run to your shrouds within these brakes and trees: Our number may affright. Some virgin sure -For so I can distinguish by mine art-Benighted in these woods! Now to my charms, 150 And to my wily trains; I shall ere long Be well stock'd with as fair a herd as graz'd About my mother Circe. Thus I hurl My dazzling spells into the spongy air. Of power to cheat the eye with blear illusion, And give it false presentments, lest the place And my quaint habits breed astonishment, And put the damsel to suspicious flight; Which must not be, for that's against my course. I. under fair pretence of friendly ends. And well-plac'd words of glozing courtesy, Baited with reasons not unplausible. Wind me into the easy-hearted man. And hug him into snares. When once her eye Hath met the virtue of this magic dust. I shall appear some harmless villager Whom thrift keeps up about his country gear. But here she comes; I fairly step aside. And hearken if I may her business hear. The LADY enters. Lady. This way the noise was, if mine ear be true, My best guide now; methought it was the sound Of riot and ill-manag'd merriment, Such as the jocund flute or gamesome pipe

Stirs up among the loose unletter'd hinds, When, for their teeming flocks and granges full, In wanton dance they praise the bounteous Pan,

And thank the gods amiss. I should be loath To meet the rudeness and swill'd insolence Of such late wassailers; yet O, where else Shall I inform my unacquainted feet In the blind mazes of this tangled wood? My brothers, when they saw me wearied out With this long way, resolving here to lodge Under the spreading favour of these pines, Stepp'd, as they said, to the next thicket side To bring me berries, or such cooling fruit As the kind hospitable woods provide. They left me then when the gray-hooded Even, Like a sad votarist in palmer's weed. Rose from the hindmost wheels of Phœbus' wain. 190 But where they are, and why they came not back, Is now the labour of my thoughts; 'tis likeliest They had engag'd their wandering steps too far, And envious darkness, ere they could return, Had stole them from me: else, O thievish Night, Why shouldst thou, but for some felonious end, In thy dark lantern thus close up the stars That Nature hung in heaven, and fill'd their lamps With everlasting oil, to give due light To the misled and lonely traveller? 200 This is the place, as well as I may guess, Whence even now the tumult of loud mirth Was rife, and perfect in my listening ear. Yet nought but single darkness do I find. What might this be? A thousand fantasies Begin to throng into my memory. Of calling shapes, and beckoning shadows dire, And airy tongues that syllable men's names On sands and shores and desert wildernesses. These thoughts may startle well, but not astound The virtuous mind, that ever walks attended

By a strong siding champion, Conscience. --O, welcome, pure-eyed Faith, white-handed Hope, Thou hovering angel girt with golden wings, And thou unblemish'd form of Chastity! 215 I see ye visibly, and now believe That He, the Supreme Good, to whom all things ill Are but as slavish officers of vengeance, Would send a glistering guardian, if need were, To keep my life and honour unassail'd. -Was I deceiv'd, or did a sable cloud Turn forth her silver lining on the night? I did not err: there does a sable cloud Turn forth her silver lining on the night, And casts a gleam over this tufted grove. 2:25 I cannot halloo to my brothers, but Such noise as I can make to be heard farthest I'll venture; for my new-enliven'd spirits Prompt me, and they perhaps are not far off. Song.

Sweet Echo, sweetest nymph, that liv'st unseen Within thy airy shell
By slow Meander's margent green,
And in the violet-embroider'd vale.
Where the love-lorn nightingale
Nightly to thee her sad song mourneth well;
Canst thou not tell me of a gentle pair
That likest thy Narcissus are?

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O, if thou have
Hid them in some flowery cave,
Tell me but where,

Sweet queen of parley, daughter of the sphere! So mayst thou be translated to the skies, And give resounding grace to all heaven's harmonies! comus. 49

Enter Comus.

Comus. Can any mortal mixture of earth's mould	
Breathe such divine enchanting ravishment?	245
Sure something holy lodges in that breast,	
And with these raptures moves the vocal air	
To testify his hidden residence.	
How sweetly did they float upon the wings	
Of silence, through the empty-vaulted night,	250
At every fall smoothing the raven down	
Of darkness till it smil'd! I have oft heard	
My mother Circe with the Sirens three,	
Amidst the flowery-kirtled Naiades,	
Culling their potent herbs and baleful drugs,	255
Who, as they sung, would take the prison'd soul,	
And lap it in Elysium; Scylla wept,	
And chid her barking waves into attention,	
And fell Charybdis murmur'd soft applause.	
Yet they in pleasing slumber lull'd the sense,	260
And in sweet madness robb'd it of itself;	
But such a sacred and home-felt delight,	
Such sober certainty of waking bliss,	
I never heard till now. I'll speak to her,	
And she shall be my queen. — Hail, foreign wonder!	265
Whom certain these rough shades did never breed,	
Unless the goddess that in rural shrine	
Dwell'st here with Pan or Silvan, by blest song	
Forbidding every bleak unkindly fog	
To touch the prosperous growth of this tall wood.	270
Lady. Nay, gentle shepherd, ill is lost that praise	
That is address'd to unattending ears.	
Not any boast of skill, but extreme shift	
How to regain my sever'd company,	
Compell'd me to awake the courteous Echo	275
To give me answer from her mossy couch.	

Comus. What chance, good lady, hath bereft you thus? Lady. Dim darkness and this leavy labyrinth. Comus. Could that divide you from near-ushering guides? Ladu. They left me weary on a grassy turf. Comus. By falsehood, or discourtesy, or why? Lady. To seek i' the valley some cool friendly spring. Comus. And left your fair side all unguarded, lady? Lady. They were but twain, and purpos'd quick return. Comus. Perhaps forestalling night prevented them. Lady. How easy my misfortune is to hit! Comus. Imports their loss beside the present need? Lady. No less than if I should my brothers lose. Comus. Were they of manly prime, or youthful bloom? Lady. As smooth as Hebe's their unrazor'd lips. Comus. Two such I saw, what time the labour'd ox In his loose traces from the furrow came. And the swink'd hedger at his supper sat. I saw them under a green mantling vine That crawls along the side of you small hill. 295 Plucking ripe clusters from the tender shoots:

Their port was more than human, as they stood I took it for a fairy vision Of some gay creatures of the element, That in the colours of the rainbow live. And play i' the plighted clouds. I was awe-strook.

And, as I pass'd, I worshipp'd. If those you seek, It were a journey like the path to heaven To help you find them.

Lady.

Gentle villager, What readiest way would bring me to that place? Comus. Due west it rises from this shrubby point. Lady. To find that out, good shepherd, I suppose, In such a scant allowance of starlight. Would overtask the best land-pilot's art. Without the sure guess of well-practis'd feet.

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Comus. I know each lane, and every alley green, Dingle or bushy dell of this wild wood, And every bosky bourn from side to side, My daily walks and ancient neighbourhood; And if your stray attendance be yet lodg'd 315 Or shroud within these limits, I shall know Ere morrow wake, or the low-roosted lark From her thatch'd pallet rouse. If otherwise, I can conduct you, lady, to a low But loval cottage, where you may be safe Till further quest. Shepherd, I take thy word, Lady. And trust thy honest-offer'd courtesy, Which oft is sooner found in lowly sheds With smoky rafters than in tapestry halls And courts of princes, where it first was nam'd, 325 And yet is most pretended. In a place

Enter the two Brothers.

First Brother. Unmuffle, ye faint stars, and thou, fair moon.

That wont'st to love the traveller's benison, Stoop thy pale visage through an amber cloud, And disinherit Chaos, that reigns here In double night of darkness and of shades; Or if your influence be quite damm'd up With black usurping mists, some gentle taper, Though a rush candle from the wicker hole Of some clay habitation, visit us With thy long levell'd rule of streaming light, And thou shalt be our star of Aready, Or Tyrian Cynosure.

Less warranted than this, or less secure,
I cannot be, that I should fear to change it. —
Eve me, blest Providence, and square my trial
To my proportion'd strength! — Shepherd, lead on.

Or if our eyes Second Brother. Be barr'd that happiness, might we but hear The folded flocks penn'd in their wattled cotes, Or sound of pastoral reed with oaten stops. 345 Or whistle from the lodge, or village cock Count the night watches to his feathery dames, 'Twould be some soluce yet, some little cheering, In this close dungeon of innumerous boughs. But O that hapless virgin, our lost sister! 330 Where may she wander now, whither betake her From the chill dew, amongst rude burs and thistles? Perhaps some cold bank is her bolster now, Or 'gainst the rugged bark of some broad elm Leans her unpillow'd head, fraught with sad fears. What if in wild amazement and affright, Or, while we speak, within the direful grasp Of savage hunger or of savage heat? First Brother. Peace, brother, be not over-exquisite To cast the fashion of uncertain evils; :42) For grant they be so, while they rest unknown, What need a man forestall his date of grief, And run to meet what he would most avoid? Or if they be but false alarms of fear, How bitter is such self-delusion! I do not think my sister so to seek. Or so unprincipled in virtue's book. And the sweet peace that goodness bosoms ever. As that the single want of light and noise -Not being in danger, as I trust she is not -370 Could stir the constant mood of her calm thoughts. And put them into misbecoming plight. Virtue could see to do what Virtue would By her own radiant light, though sun and moon Were in the flat sea sunk. And Wisdom's self 375

Oft seeks to sweet retired solitude.

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Where, with her best nurse Contemplation,
She plumes her feathers and lets grow her wings,
That in the various bustle of resort
Were all to-ruffled and sometimes impair'd.
He that has light within his own clear breast
May sit i' the centre, and enjoy bright day:
But he that hides a dark soul and foul thoughts
Benighted walks under the mid-day sun;
Hinself is his own dungeon.

Second Brother: 'Tis most true That musing Meditation most affects The pensive secrecy of desert cell, Far from the cheerful haunt of men and herds. And sits as safe as in a senate-house: For who would rob a hermit of his weeds. His few books, or his beads, or maple dish, Or do his gray hairs any violence? But Beauty, like the fair Hesperian tree Laden with blooming gold, had need the guard Of dragon watch with unenchanted eye, To save her blossoms and defend her fruit From the rash hand of hold Incontinence. You may as well spread out the unsunn'd heaps Of miser's treasure by an outlaw's den, And tell me it is safe, as bid me hope Danger will wink on opportunity, And let a single helpless maiden pass Uninjur'd in this wild surrounding waste. Of night or loneliness it recks me not; I fear the dread events that dog them both, Lest some ill-greeting touch attempt the person

First Brother. I do not, brother, Infer as if I thought my sister's state Secure without all doubt or controversy;

Of our mowned sister.

Yet where an equal poise of hope and fear Does arbitrate the event, my nature is That I incline to hope rather than fear. And gladly banish squint suspicion. My sister is not so defenceless left As you imagine; she has a hidden strength 415 Which you remember not. Second Brother. What hidden strength. Unless the strength of Heaven, if you mean that? First Brother. I mean that too, but yet a hidden strength Which, if Heaven gave it, may be termed her own. 'Tis chastity, my brother, chastity: She that has that is clad in complete steel. And, like a quiver'd nymph with arrows keen. May trace huge forests and unharbour'd heaths. Infamous hills and sandy perilous wilds, Where through the sacred rays of chastity No savage fierce, bandite, or mountaineer Will dare to soil her virgin purity. Yea, there where very desolation dwells, By grots and caverns shagg'd with horrid shades She may pass on with unblench'd majesty. 430 Be it not done in pride or in presumption. Some say no evil thing that walks by night, In fog or fire, by lake or moorish fen, Blue meagre hag, or stubborn unlaid ghost That breaks his magic chains at curfew time. No goblin or swart fairy of the mine, Hath hurtful power o'er true virginity. Do ye believe me yet, or shall I call Antiquity from the old schools of Greece To testify the arms of chastity? Hence had the huntress Dian her dread bow, Fair silver-shafted queen for ever chaste,

Wherewith she tam'd the brinded lioness

And spotted mountain pard, but set at nought The frivolous bolt of Cupid; gods and men Fear'd her stern frown, and she was queen o' the woods. What was that snaky-headed Gorgon shield That wise Minerva wore, unconquer'd virgin, Wherewith she freez'd her foes to congeal'd stone. But rigid looks of chaste austerity, 450 And noble grace that dash'd brute violence With sudden adoration and blank awe? So dear to Heaven is saintly chastity That, when a soul is found sincerely so. A thousand liveried angels lackey her, 455 Driving far off each thing of sin and guilt, And in clear dream and solemn vision Tell her of things that no gross ear can hear; Till oft converse with heavenly habitants Begin to cast a beam on the outward shape, 460 The unpolluted temple of the mind, And turns it by degrees to the soul's essence, Till all be made immortal: but when lust, By unchaste looks, loose gestures, and foul talk, But most by lewd and lavish act of sin, 465 Lets in defilement to the inward parts, The soul grows clotted by contagion, Imbodies and imbrutes, till she quite lose The divine property of her first being. Such are those thick and gloomy shadows damp Oft seen in charnel vaults and sepulchres, Lingering and sitting by a new-made grave, As loath to leave the body that it lov'd, And link'd itself by carnal sensuality To a degenerate and degraded state. Second Brother. How charming is divine philosophy! Not harsh and crabbed, as dull fools suppose,

But musical as is Apollo's lute,

And a perpetual feast of nectar'd sweets, Where no crude surfeit reigns.

First Brother.

List, list! I hear

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Some far-off halloo break the silent air.

Second Brother. Methought so too; what should it be: First Brother. For certain

Either some one like us night-founder'd here,

Or else some neighbour woodman, or at worst

Some roving robber calling to his fellows.

Second Brother. Heaven keep my sister! Again, again,

Best draw, and stand upon our guard.

First Brother. I'll halloo

If he be friendly, he comes well; if not, Defence is a good cause, and Heaven be for us!

Enter the Attendant Spirit, habited like a shepherd. .

That halloo I should know. What are you? speak.

Come not too near; you fall on iron stakes else.

Spirit. What voice is that? my young lord? speak again.

Second Brother. O brother, 'tis my father's shepherd, sure!

First Brother. Thyrsis! whose artful strains have oft delay'd

The huddling brook to hear his madrigal,

And sweeten'd every musk-rose of the dale. How cam'st thou here, good swain? Hath any ram

Slipt from the fold, or young kid lost his dam,

Or straggling wether the pent flock forsook?

How could'st thou find this dark sequester'd nook?

Spirit. O my lov'd master's heir, and his next joy,
I came not here on such a trivial toy.

As a stray'd ewe, or to pursue the stealth Of pilfering wolf; not all the fleecy wealth That doth enrich these downs is worth a thought 505 To this my errand, and the care it brought. But O, my virgin lady, where is she? How chance she is not in your company? First Brother. To tell thee sadly, shepherd, without blame Or our neglect, we lost her as we came. 510 Spirit. Ay me unhappy! then my fears are true. First Brother. What fears, good Thyrsis? Prithee briefly show. Spirit. I'll tell ye: 'tis not vain or fabulous. Though so esteem'd by shallow ignorance, What the sage poets, taught by the heavenly Muse, 515 Storied of old in high immortal verse Of dire Chimeras and enchanted isles, And rifted rocks whose entrance leads to Hell: For such there be, but unbelief is blind. Within the navel of this hideous wood. 520 Immur'd in cypress shades a sorcerer dwells, Of Bacchus and of Circe born, great Comus, Deep skill'd in all his mother's witcheries; And here to every thirsty wanderer By sly enticement gives his baneful cup, 525 With many murmurs mix'd, whose pleasing poison The visage quite transforms of him that drinks, And the inglorious likeness of a beast Fixes instead, unmoulding reason's mintage Character'd in the face. This I have learnt. T. to Tending my flocks hard by i' the hilly crofts That brow this bottom-glade; whence night by night He and his monstrous rout are heard to howl Like stabled wolves or tigers at their prev. Doing abhorred rites to Hecate 535 In their obscured haunts of inmost bowers.

Yet have they many baits and guileful spells To inveigle and invite the unwary sense Of them that pass unweeting by the way. This evening late, by then the chewing flocks 540 Had ta'en their supper on the savoury herb Of knot-grass dew-besprent and were in fold. I sat me down to watch upon a bank With ivy canopied and interwove With flaunting honeysuckle, and began, 545 Wrapt in a pleasing fit of melancholy. To meditate my rural minstrelsv. Till fancy had her fill: but ere a close The wonted roar was up amidst the woods. And filled the air with barbarous dissonance: 550 At which I ceas'd, and listen'd them a while, Till an unusual stop of sudden silence Gave respite to the drowsy frighted steeds, That draw the litter of close-curtain'd Sleep. At last a soft and solemn-breathing sound 555 Rose like a steam of rich distill'd perfumes. And stole upon the air, that even Silence Was took ere she was ware, and wish'd she might Deny her nature and be never more, Still to be so displac'd. I was all ear, 560 And took in strains that might create a soul Under the ribs of Death; but O, ere long Too well I did perceive it was the voice Of my most honour'd lady, your dear sister. Amaz'd I stood, harrow'd with grief and fear; 565 And 'O poor hapless nightingale,' thought I. 'How sweet thou sing'st, how near the deadly snare!' Then down the lawns I ran with headlong haste, Through paths and turnings often trod by day, Till guided by mine ear I found the place, 570 Where that damn'd wizard, hid in sly disguise -For so by certain signs I knew - had met Already, ere my best speed could prevent,

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The aidless innocent lady, his wish'd prey; Who gently ask'd if he had seen such two, Supposing him some neighbour villager. Longer I durst not stay, but soon I guess'd Ye were the two she meant; with that I sprung Into swift flight, till I had found you here, But further know I not.

Second Brother. O night and shades, How are ye join'd with Hell in triple knot, Against the unarm'd weakness of one virgin, Alone and helpless! Is this the confidence You gave me, brother?

First Brother. Yes, and keep it still; Lean on it safely: not a period Shall be unsaid for me. Against the threats Of malice or of sorcery, or that power Which erring men call Chance, this I hold firm: Virtue may be assail'd, but never hurt, Surpris'd by unjust force, but not enthrall'd; Yea, even that which mischief meant most harm Shall in the happy trial prove most glory: But evil on itself shall back recoil, And mix no more with goodness, when at last, Gather'd like soum and settled to itself. It shall be in eternal restless change Self-fed and self-consumed. If this fail, The pillar'd firmament is rottenness, And earth's base built on stubble. But come, let's on ! Against the opposing will and arm of Heaven May never this just sword be lifted up; But for that damn'd magician, let him be girt With all the grisly legions that troop Under the sooty flag of Acheron, Harpies and Hydras, or all the monstrous forms

'Twixt Africa and Ind. I'll find him out,

And force him to return his purchase back, Or drag him by the curls to a foul death, Curs'd as his life.

Spirit. Alas! good venturous youth, I love thy courage yet and bold emprise; But here thy sword can do thee little stead: Far other arms and other weapons must Be those that quell the night of hellish charms. He with his bare wand can unthread thy joints, And crumble all thy sinews.

First Brother. Why, prithee, shepherd, 6
How durst thou then thyself approach so near

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As to make this relation?

Spirit. Care and utmost shifts How to secure the lady from surprisal Brought to my mind a certain shepherd lad, Of small regard to see to, yet well skill'd In every virtuous plant and healing herb That spreads her verdant leaf to the morning ray. He lov'd me well, and oft would beg me sing; Which when I did, he on the tender grass Would sit and hearken e'en to eestasy, And in requital ope his leathern scrip. And show me simples of a thousand names, Telling their strange and vigorous faculties. Amongst the rest a small unsightly root. But of divine effect, he cull'd me out. The leaf was darkish, and had prickles on it. But in another country, as he said, Bore a bright golden flower, but not in this soil: Unknown, and like esteem'd, and the dull swain Treads on it daily with his clouted shoon: And yet more med'cinal is it than that moly That Hermes once to wise Ulysses gave. He call'd it hæmony, and gave it me.

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And bade me keep it as of sovran use 'Gainst all enchantments, mildew blast, or damp, Or ghastly Furies' apparition. I purs'd it up, but little reckoning made, Till now that this extremity compell'd; But now I find it true, for by this means I knew the foul enchanter though disguis'd. 645 Enter'd the very lime-twigs of his spells, And yet came off. If you have this about you -As I will give you when we go - you may Boldly assault the necromancer's hall; Where if he be, with dauntless hardihood 650 And brandish'd blade rush on him, break his glass, And shed the luscious liquor on the ground, But seize his wand. Though he and his curs'd crew Fierce signs of battle make and menace high, Or, like the sons of Vulcan, vomit smoke, 655 Yet will they soon retire, if he but shrink.

First Brother. Thyrsis, lead on apace; I'll follow thee, And some good angel bear a shield before us!

The Scene changes to a stately Palace, set out with all manner of deliciousness; soft music, tables spread with all dainties. Comus appears with his rabble, and the LADY set in an enchanted chair; to whom he offers his glass, which she puts by, and goes about to rise.

Comus. Nay, lady, sit; if I but wave this wand, Your nerves are all chain'd up in alabaster, And you a statue, or as Daphne was, Root-bound, that fled Apollo.

Lady. Fool, do not boast;
Thou canst not touch the freedom of my mind
With all thy charms, although this corporal rind
Thou hast immanacled while Heaven sees good.

Comus. Why are you vext, lady? why do you frown?

Here dwell no frowns nor anger; from these gates Sorrow flies far. See, here be all the pleasures That fancy can beget on youthful thoughts. When the fresh blood grows lively, and returns 670 Brisk as the April buds in primrose-season. And first behold this cordial julep here, That flames and dances in his crystal bounds. With spirits of balm and fragrant syrups mix'd. Not that Nepenthes which the wife of Thone 675 In Egypt gave to Jove-born Helena Is of such power to stir up joy as this, To life so friendly or so cool to thirst. Why should you be so cruel to yourself, And to those dainty limbs which Nature lent 680 For gentle usage and soft delicacy? But you invert the covenants of her trust. And harshly deal, like an ill borrower. With that which you receiv'd on other terms; Scorning the unexempt condition By which all mortal frailty must subsist. Refreshment after toil, ease after pain. That have been tir'd all day without repast, And timely rest have wanted. But, fair virgin. This will restore all soon. 'Twill not, false traitor! Lady. 'Twill not restore the truth and honesty That thou hast banish'd from thy tongue with lies. Was this the cottage and the safe abode 605

Thou told'st me of? What grim aspects are these, These ugly-headed monsters? Mercy guard me! Hence with thy brew'd enchantments, foul deceiver! Hast thou betray'd my credulous innocence With visor'd falsehood and base forgery? And wouldst thou seek again to trap me here With liquorish baits fit to ensnare a brute?

Were it a draught for Juno when she banquets, I would not taste thy treasonous offer. None But such as are good men can give good things; And that which is not good is not delicious To a well-govern'd and wise appetite. 705 O foolishness of men! that lend their ears Comus. To those budge doctors of the Stoic fur, And fetch their precepts from the Cynic tub, Praising the lean and sallow Abstinence! Wherefore did Nature pour her bounties forth 710 With such a full and unwithdrawing hand, Covering the earth with odours, fruits, and flocks, Thronging the seas with spawn innumerable, But all to please and sate the curious taste? And set to work millions of spinning worms, 715 That in their green shops weave the smooth-hair'd silk To deck her sons: and that no corner might Be vacant of her plenty, in her own loins She hutch'd the all-worshipp'd ore and precious gems To store her children with. If all the world 720 Should in a pet of temperance feed on pulse,

Drink the clear stream, and nothing wear but frieze,
The All-giver would be unthank'd, would be unprais'd,
Not half his riches known, and yet despis'd;
And we should serve him as a grudging master,
As a penurious niggard of his wealth,
And live like Nature's bastards, not her sons,
Who would be quite surcharg'd with her own weight,

And strangled with her waste fertility:
The earth cumber'd, and the wing'd air dark'd with plumes,
The herds would over-multitude their lords,
The sea o'erfraught would swell, and the unsought diamonds
Would so emblaze the forehead of the deep,

And so bestud with stars, that they below Would grow inur'd to light, and come at last

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To gaze upon the sun with shameless brows. List, lady; be not coy, and be not cozen'd With that same vaunted name, Virginity. Beauty is Nature's coin, must not be hoarded. But must be current; and the good thereof 740 Consists in mutual and partaken bliss. Unsavoury in the enjoyment of itself. If you let slip time, like a neglected rose It withers on the stalk with languish'd head. Beauty is Nature's brag, and must be shown 745 In courts, at feasts, and high solemnities, Where most may wonder at the workmanship. It is for homely features to keep home; They had their name thence; coarse complexions And cheeks of sorry grain will serve to ply The sampler, and to tease the huswife's wool. What need a vermeil-tinctur'd lip for that, Love-darting eyes, or tresses like the morn? There was another meaning in these gifts: Think what, and be advis'd; you are but young yet. 755 Lady. I had not thought to have unlock'd my lips In this unhallow'd air, but that this juggler Would think to charm my judgment as mine eyes, Obtruding false rules prank'd in reason's garb. I hate when Vice can bolt her arguments, 766 And Virtue has no tongue to check her pride. Impostor, do not charge most innocent Nature, As if she would her children should be riotous With her abundance. She, good cateress, Means her provision only to the good, 765 That live according to her sober laws And holy dictate of spare Temperance. If every just man that now pines with want Had but a moderate and beseeming share Of that which lewdly-pamper'd Luxury

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Now heaps upon some few with vast excess,	
Nature's full blessings would be well dispens'd	
In unsuperfluous even proportion,	
And she no wit encumber'd with her store:	
And then the Giver would be better thank'd,	775
His praise due paid; for swinish Gluttony	
Ne'er looks to Heaven amidst his gorgeous feast,	
But with besotted base ingratitude	
Crams, and blasphemes his feeder. Shall I go on?	
Or have I said enough? To him that dares	780
Arm his profane tongue with contemptuous words	
Against the sun-clad power of chastity,	
Fain would I something say, yet to what end?	
Thou hast nor ear nor soul to apprehend	
The sublime notion and high mystery	785
That must be utter'd to unfold the sage	
And serious doctrine of Virginity;	
And thou art worthy that thou shouldst not know	
More happiness than this thy present lot.	
Enjoy your dear wit and gay rhetoric,	790
That hath so well been taught her dazzling fence;	
Thou art not fit to hear thyself convinc'd.	
Yet should I try, the uncontrolled worth	
Of this pure cause would kindle my rapt spirits	
To such a flame of sacred vehemence	795
That dumb things would be mov'd to sympathize,	
And the brute Earth would lend her nerves, and shake,	
Till all thy magic structures rear'd so high	
Were shatter'd into heaps o'er thy false head.	
Comus. She fables not. I feel that I do fear	800
Her words set off by some superior power:	
And, though not mortal, yet a cold shuddering dew	
Dips me all o'er, as when the wrath of Jove	
Speaks thunder and the chains of Erebus	
To some of Saturn's crew. I must dissemble,	805

And try her yet more strongly. — Come, no more!
This is mere moral babble, and direct
Against the canon laws of our foundation.
I must not suffer this: yet 'tis but the lees
And settlings of a melancholy blood.
But this will cure all straight; one sip of this
Will bathe the drooping spirits in delight
Beyond the bliss of dreams. Be wise, and taste. —

The Brothers rush in with swords drawn, wrest his glass out of his hand, and break it against the ground; his rout make sign of resistance, but are all driven in. The At-TENDANT SPIRIT comes in.

Spirit. What, have you let the false enchanter scape?

O, ye mistook! ye should have snatch'd his wand,
And bound him fast. Without his rod revers'd
And backward mutters of dissevering power,
We cannot free the lady that sits here
In stony fetters fix't and motionless.
Yet stay, be not disturb'd: now I bethink me,
Some other means I have which may be us'd,
Which once of Melibœus old I learnt,
The soothest shepherd that e'er pip'd on plains.

The soothest shepherd that e'er pip'd on plains.

There is a gentle Nymph not far from hence,
That with moist curb sways the smooth Severn stream:
Sabrina is her name, a virgin pure;
Whilome she was the daughter of Locrine,
That had the sceptre from his father Brute.
She, guiltless damsel, flying the mad pursuit
Of her enraged stepdame, Guendolen,
Commended her fair innocence to the flood
That stay'd her flight with his cross-flowing course.
The water-nymphs that in the bottom play'd
Held up their pearled wrists, and took her in,

Bearing her straight to aged Nereus' hall:

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Who, piteous of her woes, rear'd her lank head, And gave her to his daughters to imbathe In nectar'd lavers strew'd with asphodel, And through the porch and inlet of each sense Dropp'd in ambrosial oils, till she reviv'd, And underwent a quick immortal change. Made Goddess of the river. Still she retains Her maiden gentleness, and oft at eve Visits the herds along the twilight meadows, Helping all urchin blasts and ill-luck signs That the shrewd meddling elf delights to make, Which she with precious vial'd liquors heals; For which the shepherds at their festivals Carol her goodness loud in rustic lays, And throw sweet garland wreaths into her stream Of pansies, pinks, and gaudy daffodils. And, as the old swain said, she can unlock The clasping charm and thaw the numbing spell, If she be right invok'd in warbled song; For maidenhood she loves, and will be swift To aid a virgin, such as was herself, In hard-besetting need. This will I try. And add the power of some adjuring verse.

Song.

Sabrina fair,
Listen where thou art sitting
Under the glassy, cool, translucent wave,
In twisted braids of lilies knitting
The loose train of thy amber-dropping hair;
Listen for dear honour's sake.
Goddess of the silver lake,
Listen and save!

Listen and appear to us In the name of great Oceanus;

By the earth-shaking Neptune's mace, 870 And Tethys' grave majestic pace; By hoary Nereus' wrinkled look. And the Carpathian wizard's hook; By scaly Triton's winding shell, And old soothsaying Glaucus' spell; By Leucothea's lovely hands, 875 And her son that rules the strands; By Thetis' tinsel-slipper'd feet, And the songs of Sirens sweet; By dead Parthenope's dear tomb. And fair Ligea's golden comb, Wherewith she sits on diamond rocks Sleeking her soft alluring locks: By all the nymphs that nightly dance Upon thy streams with wilv glance. Rise, rise, and heave thy rosy head From thy coral-paven bed, And bridle in thy headlong wave, Till thou our summons answer'd have. Listen and save! Sabrina rises, attended by Water-nymphs, and sings. By the rushy-fringed bank, Where grow the willow and the osier dank,

890 My sliding chariot stays. Thick set with agate, and the azurn sheen Of turkis blue, and emerald green. That in the channel strays: 295 Whilst from off the waters fleet Thus I set my printless feet O'er the cowslip's velvet head, That bends not as I tread. Gentle swain, at thy request I am here!

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Spirit. Goddess dear, We implore thy powerful hand To undo the charmed band Of true virgin here distrest, 905 Through the force and through the wile Of unblest enchanter vile. Shepherd, 'tis my office best Sabrina. To help ensnared chastity. Brightest lady, look on me. 910 Thus I sprinkle on thy breast Drops that from my fountain pure I have kept of precious cure; Thrice upon thy finger's tip, Thrice upon thy rubied lip: 915 Next this marble venom'd seat, Smear'd with gums of glutinous heat, I touch with chaste palms moist and cold. Now the spell hath lost his hold; And I must haste ere morning hour 920 To wait in Amphitrite's bower.

SABRINA descends, and the LADY rises out of her seat.

Spirit. Virgin, daughter of Locrine, Sprung of old Anchises' line, May thy brimmed waves for this Their full tribute never miss 925 From a thousand petty rills That tumble down the snowy hills; Summer drouth or singed air Never scorch thy tresses fair, Nor wet October's torrent flood Thy molten crystal fill with mud: May thy billows roll ashore The beryl and the golden ore; May thy lofty head be crown'd

With many a tower and terrace round, 93% And here and there thy banks upon With groves of myrrh and cinnamon. Come, lady, while Heaven lends us grace, Let us fly this cursed place, Lest the sorcerer us entice 940 With some other new device. Not a waste or needless sound Till we come to holier ground. I shall be your faithful guide Through this gloomy covert wide: And not many furlongs thence Is your father's residence, Where this night are met in state Many a friend to gratulate His wish'd presence, and beside All the swains that there abide With jigs and rural dance resort. We shall catch them at their sport, And our sudden coming there Will double all their mirth and cheer. 955 Come, let us haste; the stars grow high. But Night sits monarch yet in the mid-sky.

The Scene changes, presenting Ludlow town and the President's castle; then come in Country Dancers, after them the Attendant Spirit, with the two Brothers and the LADY.

Song.

SPIRIT. Buck, shepherds, buck! enough your pluy Till next sunshine holiday.

Here be, without duck or nod,
Other trippings to be trod.
Of lighter toes, and such court guise
As Mercury did first devise

With the mincing Dryades On the lawns and on the leas.

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This second Song presents them to their Father and Mother.

Noble tord and lady bright,
I have brought ye new delight.
Here behold so goodly grown
Three fair branches of your own.
Heaven hath timely tried their youth,
Their faith, their patience, and their truth,
And sent them here through hard assays
With a crown of deathless praise,
To triumph in victorious dance
O'er sensual folly and intemperance.

The dances ended, the Spirit epiloguizes.

Spirit. To the ocean now I fly, And those happy climes that lie Where Day never shuts his eye, Up in the broad fields of the sky. There I suck the liquid air All amidst the gardens fair Of Hesperus and his daughters three That sing about the golden tree. Along the crispèd shades and bowers Revels the sprace and jocund Spring; The Graces and the rosy-bosom'd Hours Thither all their bounties bring. There eternal summer dwells, And west winds with musky wing About the cedarn alleys fling Nard and cassia's balmy smells. Iris there with humid bow Waters the odorous banks, that blow

Flowers of more mingled hue Than her purfled scarf can shew. 995 And drenches with Elysian dew -List, mortals, if your ears be true! -Beds of hyacinth and roses. Where young Adonis oft reposes, Waxing well of his deep wound 1000 In slumber soft, and on the ground Sadly sits the Assyrian queen, But far above in spangled sheen Celestial Cupid, her fam'd son, advanc'd Holds his dear Psyche, sweet entranc'd 1005 After her wandering labours long, Till free consent the gods among Make her his eternal bride. And from her fair unspotted side Two blissful twins are to be born. 1010 Youth and Joy; so Jove hath sworn.

But now my task is smoothly done, I can fly, or I can run Quickly to the green earth's end, Where the bow'd welkin slow doth bend, And from thence can soar as soon To the corners of the moon.

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Mortals, that would follow me, Love Virtue; she alone is free. She can teach ye how to climb Higher than the sphery chime; Or, if Virtue feeble were, Heaven itself would stoop to her.

LYCIDAS.

INTRODUCTION.

This poem was composed in 1637, and published at Cambridge in 1638. It is a memorial poem in the allegorical style of a pastoral, and was composed under the following circumstances.

Edward King, whose death the poem commemorates, was lost by shipwreck Aug. 10, 1637. King was a fellow-student of Milton at Cambridge, but somewhat his junior. It would appear that Milton was acquainted with King, but how close a friendship existed between them we can only gather from the poem. King had been popular at Cambridge, and his loss was deeply felt. Accordingly it was proposed to publish a collection of poems in honor of the young man, as an expression of regret at his untimely death. Lycidas was Milton's contribution to the collection. It was published with the simple title of Lycidas, and signed J. M.; but when Milton published his poems in 1645, he added the subtitle, "In this monody," etc.

In Lycidas Milton, as has been said above, adopted the pastoral style. This form of poetry was common in Milton's day. Originating with the Greek poet Theocritus, and adopted by Virgil, pastoral poetry had for centuries sunk into obscurity; but during the period known as the Renaissance it had revived, and had been much cultivated in Italy. Later it found many imitators in France, Spain, and England. Spenser adopted it in his Shepheard's Calender. Milton, who was a great student of both Spenser and the Italian poets, was familiar with the pastoral, and adopted this style as suitable to express his feelings for the death of King.

Rev. Mark Pattison, whose admiration for Milton blinds him to any defects in Milton's poetry, says: "This piece, unmatched in the whole range of English poetry, and never again to be equalled by Milton himself, leaves all criticism behind. Indeed, so high is the poetic note here reached, that the common ear fails to catch it. Lycidas is the one touchstone of taste; the eighteenth century criticism could not make anything of it. . . . For, while the equable and temperate emotion of L'Allegro allowed of direct expression in the poet's own person, the burning heat of passion in Lycidas has to be transferred into the artificial framework of the conventional pastoral to make it approachable." Yet Dr. Johnson and other critics have observed that the poem does not express true grief. Real grief, say these critics, does not express itself in such an artificial style of poetry. The elegy certainly does not be peak any tender relation between Milton and King. It seems to express nothing more than the regret which would naturally be excited by such a catastrophe. Again, Milton's lines on the corruption of the Established Church seem to be an unwarrantable digression from the subject, jarring upon a sensitive mind, and detracting from the thought. seem to see a touch of the harshness which characterized many of Milton's later prose works.

For all that, the poem is an exquisite work, full of interest in that it portrays the corrupt state of the church, and the frivolous 'times on which poetry had fallen. It marks the transition from the Milton of the earlier poems to the author of Paradise Lost.

A word ought to be said upon the versification. Milton shows wonderful skill in the use of lines of irregular length, so grouped that the rhythm seems to echo the feelings of the speaker. Dr. Johnson has pointed out that Milton borrowed this device from the Italian poets. Masson says, "The art of the verse is a study in itself. The lines are mostly the common jambics of five feet, but every now and then there is an exquisitely managed variation of a short line of three iambi. Then the interlinking and intertwining of the rhymes, sometimes in pairs, sometimes in threes, or even in fives, and at all varieties of intervals, from that of the contiguous complet to that of an unobserved chime or stanza of some length, are positive perfection. Occasionally, too, there is a line that does not rhyme; and in every such case, though the rhyme is not missed by the reader's ear, in so much music is the line embedded, yet a delicate artistic reason may be detected or funcied for its formal absence."

LYCIDAS.

[In this Monody the author bewails a learned friend, unfortunately drouned in his passage from Chester on the Irish seas, 1637; and by occasion foretells the ruin of our corrupted clergy, then in their height.]

YET once more, O ye laurels, and once more, Ye myrtles brown, with ivy never sere, I come to pluck your berries harsh and crude, And with fore'd fingers rude
Shatter your leaves before the mellowing year. Bitter constraint and sad occasion dear
Compels me to disturb your season due;
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer.
Who would not sing for Lycidas? He knew
Himself to sing and build the lofty rhyme.
He must not float upon his watery bier
Unwept, and welter to the parching wind,
Without the meed of some melodious tear.
Begin then, Sisters of the sacred well

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Begin then, Sisters of the sacred well
'That from beneath the seat of Jove doth spring;
Begin, and somewhat loudly sweep the string.
Hence with denial vain and coy excuse;
So may some gentle Muse
With lucky words favour my destin'd urn,
And as he passes turn,
And bid fair peace be to my sable shroud!

For we were nurs'd upon the selfsame hill,

Fed the same flock by fountain, shade, and rill;

Together both, ere the high lawns appear'd Under the opening eyelids of the Morn, We drove a-field, and both together heard What time the gray-fly winds her sultry horn, Battening our flocks with the fresh dews of night, Oft till the star that rose at evening bright Toward heaven's descent had slop'd his westering wheel. Meanwhile the rural ditties were not mute, Temper'd to the oaten flute: Rough Satyrs danc'd, and Fauns with cloven heel From the glad sound would not be absent long, And old Damœtas lov'd to hear our song.

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But O the heavy change, now thou art gone, Now thou art gone and never must return! Thee, shepherd, thee the woods and desert caves, With wild thyme and the gadding vine o'ergrown, And all their echoes mourn. The willows and the hazel copses green

Shall now no more be seen Fanning their joyous leaves to thy soft lays. As killing as the canker to the rose, Or taint-worm to the weanling herds that graze, Or frost to flowers that their gay wardrobe wear, When first the white-thorn blows.

Such, Lycidas, thy loss to shepherd's ear.

Where were ye, Nymphs, when the remorseless deep 50 Clos'd o'er the head of your lov'd Lycidas? For neither were ye playing on the steep Where your old bards, the famous Druids, lie, Nor on the shaggy top of Mona high, Nor yet where Deva spreads her wizard stream. Ay me, I fondly dream!

Had ye been there - for what could that have done? What could the Muse herself that Orpheus bore, The Muse herself, for her enchanting son,

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Whom universal nature did lament, When by the rout that made the hideous roar His gory visage down the stream was sent, Down the swift Hebrus to the Lesbian shore?

Alas! what hoots it with incessant care To tend the homely slighted shepherd's trade, And strictly meditate the thankless Muse? Were it not better done, as others use, To sport with Amaryllis in the shade, Or with the tangles of Neæra's hair? Fame is the spur that the clear spirit doth raise -That last infirmity of noble mind -To scorn delights and live laborious days: But the fair guerdon when we hope to find, And think to burst out into sudden blaze, Comes the blind Fury with the abhorred shears. And slits the thin-spun life. "But not the praise," Phœbus replied, and touch'd my trembling ears; " Fame is no plant that grows on mortal soil, Nor in the glistering foil Set off to the world, nor in broad rumour lies, But lives and spreads aloft by those pure eves

Of so much fame in heaven expect thy meed."
O fountain Arethuse, and thou honour'd flood,
Smooth-sliding Mincius, crown'd with vocal reeds,
That strain I heard was of a higher mood.
But now my oat proceeds,
And listens to the herald of the sea

And perfect witness of all-judging Jove; As he pronounces lastly on each deed,

That came in Neptune's plea.
He ask'd the waves, and ask'd the felon winds,
'What hard mishap hath doom'd this gentle swain?'
And question'd every gust of rugged wings
That blows from off each beaked promontory.

They knew not of his story; 05 And sage Hippotades their answer brings, That not a blast was from his dungeon stray'd: The air was calm, and on the level brine Sleek Panope with all her sisters play'd. It was that fatal and perfidious bark, 100 Built in the eclipse, and rigg'd with curses dark, That sunk so low that sacred head of thine. Next Camus, reverend sire, went footing slow, His mantle hairy, and his bonnet sedge, Inwrought with figures dim, and on the edge 105 Like to that sanguine flower inscrib'd with woe. "Ah! who hath reft," quoth he, "my dearest pledge?" Last came, and last did go, The pilot of the Galilean lake: Two massy keys he bore of metals twain -110 The golden opes, the iron shuts amain. He shook his mitred locks, and stern besnake: "How well could I have spar'd for thee, young swain, Enow of such as for their bellies' sake Creep, and intrude, and climb into the fold! 115 Of other care they little reckoning make Than how to scramble at the shearers' feast. And shove away the worthy bidden guest. Blind mouths! that scarce themselves know how to hold A sheep-hook, or have learnt aught else the least 120 That to the faithful herdman's art belongs! What recks it them? What need they? They are sped; And, when they list, their lean and flashy songs Grate on their scrannel pipes of wretched straw. The hungry sheep look up, and are not fed, 125 But, swoln with wind and the rank mist they draw, Rot inwardly, and foul contagion spread; Besides what the grim wolf with privy paw Daily deyours apace, and nothing said,

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But that two-handed engine at the door Stands ready to smite once, and smite no more."

Return, Alpheus, the dread voice is past That shrunk thy streams; return, Sicilian Muse, And call the vales, and bid them hither cast Their bells and flowerets of a thousand hues Ye valleys low, where the wild whispers use Of shades, and wanton winds, and gushing brooks, On whose fresh lap the swart star sparely looks, Throw hither all your quaint enamell'd eyes, That on the green turf suck the honey'd showers, And purple all the ground with vernal flowers. Bring the rathe primrose that forsaken dies, The tufted crow-toe and pale jessamine, The white pink and the pansy freak'd with jet, The glowing violet. The musk-rose and the well-attir'd woodbine, With cowslips wan that hang the pensive head And every flower that sad embroidery wears: Bid amaranthus all his beauty shed, And daffadillies fill their cups with tears, To strew the laureate hearse where Lycid lies. For so, to interpose a little ease, Let our frail thoughts dally with false surmise, Ay me! whilst thee the shores and sounding seas Wash far away, where'er thy bones are hurl'd: Whether beyond the stormy Hebrides, Where thou perhaps under the whelming tide Visit'st the bottom of the monstrous world; Or whether thou, to our moist vows denied, Sleep'st by the fable of Bellerus old, Where the great vision of the guarded mount Looks toward Namaneos and Bayona's hold: Look homeward, Angel, now, and melt with ruth, And, Q ye dolphins, waft the hapless youth!

Weep no more, woful shepherds, weep no more, 165 For Lycidas, your sorrow, is not dead, Sunk though he be beneath the watery floor. So sinks the day-star in the ocean bed, And yet anon repairs his drooping head, And tricks his beams, and with new-spangled ore Flames in the forehead of the morning sky: So Lycidas sunk low, but mounted high, Through the dear might of him that walk'd the waves, Where, other groves and other streams along, With nectar pure his oozy locks he laves, 175 And hears the unexpressive nuptial song In the blest kingdoms meek of joy and love. There entertain him all the saints above. In solemn troops and sweet societies, That sing, and singing in their glory move, 180 And wipe the tears for ever from his eyes. Now, Lycidas, the shepherds weep no more; Henceforth thou art the Genius of the shore. In thy large recompense, and shalt be good To all that wander in that perilous flood. 185

Thus sang the uncouth swain to the oaks and rills, While the still Morn went out with sandals gray. He touch'd the tender stops of various quills, With eager thought warbling his Doric lay; And now the sun had stretch'd out all the hills, And now was dropt into the western bay. At last he rose, and twitch'd his mantle blue:

To-morrow to fresh woods and pastures new.

NOTES.

HYMN ON THE NATIVITY.

LINES.

- 2. Wherein = whereou. The early poets often used in for on.
- Redemption = ransom; i.e., the ransom or deliverance of sinners from the bondage of sin and the penalties of God's violated law.
- 5. The holy sages; i.e., the prophets.
- 6. Our deadly forfeit should release; i.e., should release us from the penalty of death under which sin had brought us.
- 8-9. Milton's poetry often contains a repetition.

 8. Unsufferable. Old usage preferred the English prefix to the
- 11. The midst = in the midst. Trinnl Unity. Reference is here made to the doctrine of the Trinity as expressed in the Athanasian
- 13. Courts. A favorite word with Milton in this connection. Cf. Psalms, xevi. 8, and e, 4.
- 14. A darksome house, etc. Ct. Il P., 91. Darksome. Some is a favorite adjectival termination in older English.
- 15. Henvenly Muse. The muse of Hebrew poetry. Cf. Par. Lost, I. 6-8.
 - 16. Afford = give without reference to the means of the giver.
- 19. The Sun's team. Refers to the mythological idea of the Sun drawn through the heavens in a chariot.
 - 20. Print = foot-print.
 - 21. Spangled host; i.e., the stars bright as spangles.
- Star-led. See Matthew, ii. 2. Wizards = wise men, the original sense of the word. So used by Spenser, F. Q., I, iv, 12, and IV, zli,
 Odors sweet. See Matthew, ii, 11.
- 24. Prevent; i.e., anticipate, the etymological meaning.
 - 27. Angel onire. See Luke, ii, 13, 14.
 - 28. Isaiah, vi, 6.
 - 31. Luke, ii, 12.
- 33. Doff = do-off; i.e., take off. Gaudy = holiday. Gaudy usually has an uncomplimentary significance.
- 36. Wanton = to revel without restraint. A favorite word of Milton, implying non-restraint. Cf. L'All., 27 and 141.

37. Fair = flattering.

38. Woos = entreats. Not so strong a word as at present. Cf.

Il P., 64.

41. Pollute. The Latin participle pollutus with its termination anglicized. In the English of Milton's time these participal forms are common. Meaning? Blanne = sin, not reproof.

45. Cease, causal = cause to cease. Cf. Shakespeare's *Cymbeline*, V, v, 255. *Timon of Athens*, II, i, 16. Milton may have had in mind in this stanza some masque in which he had witnessed the descent of

Peace.

- 47. Olive green. The olive was the sign of peace. Ben Jonson gives the following allegorical description of Peace (see Entertainments at the Coronation of James 1): "The first and principal person in the Temple was Irene, or Peace. She was placed aloft, . . . her attire white, . . . a wreath of olive on her head, on her shoulders a silver dove. In her left hand she held forth an olive branch."
- 48. The turning sphere; i.e., the celestial spheres. The Ptolemaic system.

49. Harbinger = forerunner. See *Dict*.50. With turtle wing; i.e., the wing of a turtle dove, the emblem of

peace.
51. Myrtle wand. The symbol of peace.

53-54. The whole Roman Empire was at peace at this time.

56. Hooked charlot. The ancient war charlots were armed with seythes and hooks. Cf. Sucuser, F. Q., V. viii, 28: —

" A chariot high,

With yron wheels and hookes arm'd dreadfully."

59. Awful. Compare with the present use of this word.

60. Sovran. Milton's form for sovereign, and the more correct. See the etymology of the word.

64. Whist = hushed, from the verb whist or hist. Cf. Il P., 55. The verb is derived from an interjection, hist, used to enforce silence.

66. Ocean, trisyllabic. Cf. Mer. of Venice, I, i: -

" Your mind is tossing on the ocean."

- 68. Birds of calm = haleyons, or kingfishers. The tradition was, that for seven duys before and after the shortest day of the year, while these birds were breeding, the sea was calm.
- Bending one way; i.e., to the birthplace of the Christ-child.
 Influence. An astrological term, referring to the power exerted by the heavenly bodies on men's lives, fortunes, etc. May mean here simply rans.

73. For = in spite of.

74. Lucifer. The morning star.

75. Orbs = orbits. Glimmering = gleaning.

76. Bespake. The prefix be gives a slightly intensive force. Bid = bade. The weak past tense is here preferred. Cf. Pur. Lost, II, 514.

78. Room. Meaning?

 New-enlightened. Milton uses a number of similar compounds. Cl. Lyc., 170; Comus, 36, 228.

Cl. Lyc., 170; Comus., 36, 228.
84. Burning axletree; i.e., of the sun's chariot. Cf. "glowing axle," Comus., 95.
Tree in old English = wood or beam.

85. Lawn. Meaning? Cf. L'All., 71; Gray's Elegy, 100. Milton takes the Scripture narrative, and treats it in the pastoral style.

86. Or ere = before ever. Cf. Hamlet, I. ii. 147: -

"Or ere these shoes were old."

88. Than = then; an old form used for the sake of rhyme.

89. Pan. See Class. Dist. The patron god of the shepherds: equivalent here to God; i.e., Christ. Pan is frequently used in pastoral poetry for Christ. Cf. Spenser's Shep. Cal., — May: —

" When great Pan account of shepherdes shall aske."

92. Was. Why not were? Sllly = simple.

93-95. See Lake, ii. 12.

 Strook = struck. Here apparently used for rhyme; but Milton seems to have preferred the form strook for musical reasons, even in his prose. (Masson.)

97. Noise = music: i.c., the music of stringed instruments.

98. Took = Latin rapio, carried away; i.e., captivated.

100. Close = cadence; i.e., at the end of a piece of music. Cf. Comus, 548; also Shakespeare, Richard H, H, i. 12, and Henry V, I, ii, 182, 183. 102. Round may mean sphere, and refer to the moon, or to the concave of the moon's orbit. Of Cynthia's Scat; i.e., the moon. Diana, goddess of the moon, was called Cynthia from Mt. Cynthus in the island of Delos, where she was born.

104. Won == persuaded.

106. Its. This word occurs in only two other instances in Milton's verse. (Rolfe.) Par. Lost, I, 254; IV, 813. It came into use slowly at the end of the sixteenth century. Spenser does not use it at all. Shakespeare uses it occasionally in his later plays (nine times).

108. In happier union; i.e., than that of nature.

107-108. Cf. Dryden's Song for St. Cecilia's Day, 1, 2.

110. Globe = mass.

111. Beams; i.e., beams of light. Array'd = clothed.

112-113. Cherubin, Scraphim. Used here for angelic beings, and often so conceived by Milton. Cf. Il P., 54. They are not so treated in Scriburn.

116. Unexpressive = inexpressible. See Lyc., 176. Cf. Shakespeare's As You Like It. III, ii, 10.

" The fair, the chaste, the unexpressive she."

119. Milton gets his idea from Job, xxxviii, 7. The expression "Sons of Morning" from Isaiah, xiv, 12.

120-121. Great - set. A bad rhyme.

120-124. When God created the universe.

123. Cast = hid.

124. Weltering = tossing. Cf. Lyc., 13. Oozy = slimy.

125. An allusion to the music of the spheres made by the revolution of the celestial spheres according to the Ptolemaic system of astronomy. In Milton's day the Copernican system was not accepted. Milton, for poetic purposes, at least, adopted the Ptolemaic system. For a description of Ptolemy's system see any good encyclonædia. Milton's idea here is, that if ever the music of the spheres be heard, the noet would have them heard now.

128. Silver. A common epithet of music among the old poets. Chime; i.e., harmony of sound.

131. Ninefold harmony; i.e., the harmony of the nine spheres. Cf. Arc., 64.

135. The age of gold. Spoken of by Ovid; i.e., the fabled age of Saturnus. 136. Speckled Vanity. Speckled may mean gaudy, or perhaps,

better, plague-spotted, a figure in keeping with leprous sin below. 138. Mould. Often used for the earth in old romances; here seems to

mean material. 140. Leave = disclose. Peering = breaking. The verb peer is often

used by Shakespeare of the day breaking. Cf. Rom. and Jul., I, i, 126: -

"Before the worshipped moon peer'd forth."

141. There is an allusion here to Astraca, who, according to an ancient myth, was to return to earth when the Golden Age came again.

143. Orb'd = encircled. The 1645 edition of Milton has the following reading for lines 143-144: -

"The enameled arras of the rainbow wearing,

And Mercy set between."

146. Tissued = interwoven. Steering = holding their course.

152. Bitter cross. Cf. Shakespeare, 1 Henry IV, i, 1, 27: -

" For our advantage on the bitter cross."

153. Must = is destined to. Redeem. Meaning?

155. Ychain'd. Y is the old past participle prefix, the same as the Anglo Saxon prefix ge. Cf. L'All., 12, yclept. The prefix y is very common in Chaucer, Spenser, and the poets of that period. Sleep = sleep of death.

156. Trump = trumpet; i.e., at the Resurrection.

157-159. See Exodus, xix, 16-20.

163. Session = judgment. The word is here a trisyllable.
164. The dreadful Judge. See 1 Thessalonians, iv, 17.

165-167. "Then our happiness shall be complete, but now it has only begun."

168. The old Dragon; i.e., Satan. See Revelation, xii, 9.

170, Casts. Metaphor from the casting of a net.

172. Swinges = lashes. Horror of his tail = his horrid tail. Cf. Lyc., 160. "Fable of Bellerus" = fabled Bellerus.

173. There was a general belief that oracles ceased at the birth of Christ; but such was not the case. See note on lines 176-177 below. Milton, in stanzas xix to xxi, wishes to show how the coming of Christ destroyed the pagan divinities of Greece and Rome, and in stanzas xxii to xxv, the destruction of those of the East.

175. Deceiving. It was a belief in the Middle Ages that all oracles were works of the Devil.

176-177. These lines refer to the Delphic Oracle, whose responses did not, in reality, cease until about 400 A.D.

178. Hollow = ghost-like. Delphos. Not an uncommon form for Delphi. Delphi lay at the foot of Mt. Parmssus; hence the word steep.

180. Cell. "The cella was the most important part of a temple, where the statue of the deity was placed. Thence oracles were given. It was only accessible to the priests, and to the initiated." (Browne.)

181-183. Perhaps Milton had in mind Matthew, ii, 8, or Isaiah, lxv, 19. 185. Poplar pule. The white poplar. Cf. Horace's "pinus ingens albaque populus."

186. Genins. See Il P., 154 and Arc., 44, et seq. Sent = dismissed.

188. Twillight shade. Cf. Il P., 133, "twilight groves."

189. The words in consecrated earth have reference to the Lemures, and on the holy hearth to the Lars. (Hales.)

191. The Large were ancestral spirits worshipped by the Romans as household gods. The Lemures were ghosts in general, which were worshipped as household gods.

194. Flamens = priests in general.

195. And the chill marble, etc. A fact not unfrequently noted by ancient writers. Vergil's Geog., 1, 480.

197. Peor; i.e., Bail - Peor. God of the Sun, the chief male deity of the Phoenician and Canaanitish nations. Baülim. Plural of Baül; used for Phoenician deities in general.

199. That twice-hatter'd god, etc.; i.e., Dagon. Pur. Lost, I, 457.

See 1 Samuel, v. 3 and 4.

200. Mooned Ashturoth. The chief female deity of the Phænicians. Identical with Astarte, the Syrian Aphrodite. Mooned. Astarte was symbolized either by the planet Venus or by the Moon. In the latter case she was represented in works of art as "horned like the crescent moon;" hence the epithet "mooned."

201. Milton has assigned to Ashtaroth the titles "mater deum," be-

longing to Cybele, and "regina cœli," belonging to Juno.

203. Hammon, or Ammon, an Egyptian god. He was protector of flocks, and represented with the horns of a ram.

204. Thammuz = Tammuz, identical with Adonis, killed by a wild boar, and yearly monrned by the women. See Class. Dict.

205. Moloch. See 1 Kings, xi, 7. A deity of the Ammonites, worshipped at Rabbah, their chief city. According to Jewish tradition, they sacrificed their children to Moloch, an idol of brass, having the head of a calf, the rest of a kingly figure, with arms extended to receive the sacrifice. "Moloch is here represented as flying from his worshippers in the very midst of one of the services in his honor." (Hales.)

209. Grisly or grizzly = horrible.

211. Brntish. Refers rather to the form than to the nature of the gods. The religion of the Egyptians was a rude Fetichism, that mainly took for its symbols living animals.

212. Isis, Orns. Isis, an Egyptian deity, goddess of the Earth, having the form of a woman, but with horns like n cow. Wife of Osiris, mother of Orns of Horns. Horns was the Egyptian Sun-god. The dog Anublis, an Egyptian deity with a dog's head. By some said to be the son of Osiris.

213. Osiris. Osiris was the Nile-god. Apis was the buil-god, or

Sacred Bull. Milton here seems to confound Osiris with Apis.

214. Memphian grove. Apis, the Sacred Bull, was kept with the greatest care at Memphis.

215. Unshower'd = dry from want of rain.

217. His sucred chest. Osiris was put into a chest, and thrown into the Nile. According to Hales it means his worshipp'd ark; see 1, 220.

218. Shroud. Here used in the sense of shelter.

221. See Matthew, ii, 6.

223. Eyne. Old form of the plural of eye: used for rhyme.

226. Typhon. A hundred-headed monster, and one of the giants who tried to overthrow Zens. See Class. Dict. Afterwards connected with Egyptian theology. Milton perhaps followed this view. Notenot even. Snaky twine. In Egyptian mythology Typhon was often represented in the form of a crocodile.

229. The sun in bed. This figure suggests smiset, but sunrise is meant. The metaphor is somewhat fantastic and far-fetched, such as

the metaphysical school delighted in.

231. Orient. Meaning?

232. The flocking shadows; i.e., the troops of ghosts.

233. The infernal juil; i.e., the grave.

235. Fuys - clyes.

236. Night-steeds; i.e., the steeds that draw the churiot of night.
Maze. An intricate dance. Cf. Shakespenre's Mid. N. Dr., 11, i, 99:—

" Quaint mazes in the wanton green."

240. Youngest-teemed = latest born (Star of Bethlehem).

241. Hath fixed; i.e., hath brought to rest.

244. Bright-harness'd = in bright armor. Harness is now used of the gear of horses, but formerly meant men's armor.

L'ALLEGRO.

LINES.

1-24. What relation do these lines bear to the rest of the poem ?

2. Cerberus. The three-headed dog which guarded the entrance to Hades. See Class. Dict. The parentage of Melancholy is Milton's own idea. Milton frequently mythologizes on his own account. Cerberus may here be taken for the symbol of hideousness.

3. Styglan. From Styx. See Class. Dict. Euripides used the word for detested. Does Milton so use it here? Cf. Par. Lost, I, 239;

II, 577. Forlorn. Meaning? Cf. Par. Lost, X, 921.

4. What is noticeable in this line?

5. Uncouth. From Anglo-Saxon cunnan, to know, prefix un. Cf. Lyc., 185, "uncouth swain;" Par. Lost, V, 98, "a voyage uncouth." Meaning of the word here?

6. Brooding. Cf. Vergil's words, "Ponto nox incubat atra." Jeal-

ous. Why jealous?

 The night raven, the heron, considered a bird of ill-omen. Cf. Shakespeare's Much Ado, II, iii, 84.

 Ragged. Same word as rugged. Milton does not use this form elsewhere.

 Climmerkan. The Cimmerli were a mythical people who dwelt in northern and western Europe, later known as the Celts. According to Homer and the early Grecian poets, they lived in a land of perpetual durkness.

11. Fair and free. A familiar epithet applied to women in the old

ballads. Chancer often uses it. Free = frank, artless.

12. Velept. From the old English verb elepan, to call. The word is obsolete, and is used by Milton only here. Ct. Hymn on the Nat., 155. Emphrosyne (Mirth). One of the three Graces of classic poetry. Aglaia (Splendor) and Thalia (Pleasure) were the other two. See Class. Diet.

13. Heart-easing. Compare Homer's epithets.

14. This parentage of the Graces Milton borrows from Servius in a comment on the Encid. Some writers make them the daughters of Zeus, others of Apollo. See Spenser's F. Q., VI, x. 22.

17. Some suger sing. Although Milton ascribes this parentage to others, it is probably his own invention. Suger. Some editors take

this word to be an old adverb meaning wisely.

18. Frolic. An adjective now nearly obsolete. Shakespeare uses it in Mid. N. Dr. Tennyson also uses it.

19. Zephyr, Aurora. See Class. Dict.

20. A-Maying. "A" is a corruption of "on." Cf. Shakespeare's Taming of the Shrew, II, i, 171. Cf. also the modern expression, going

a-fishing.

24. Buxom (also spelled bucksome). Original meaning flexible. Chaucer and Spenser use it in the sense of yielding. Debonutr (French de bonne air). "Courteous" or gentle. It is a favorite epithet of the old poets.

 In line 11, Mirth is a goddess. Notice the comparison here to a nymph. Notice also the companions of Mirth, and the fine distinctions Milton makes. See Diet.

Milton makes. See Dict.

 Quips and cranks. Quips, sharp, witty sayings. Cranks, any twisted saying, a sort of pun.

28. Nods and becks and wreathed smiles. Burton, in his Anatomy of Melancholy, has: -

"With beeks and nods he first began

To try the wench's mind; With becks, and nods, and smiles again No answer did he find,"

Perhaps Milton imbibed his idea from the above source.

29. Hebe. Goddess of youth and cup-bearer of the gods. See Class. Dict.

31. Wrinkled Care. Contrast with "wreathed smiles" above.

 Compare Shakespeare's Tempest, IV, i, 45, "Each one tripping on his toe;" Comus, 144.

33-34. Contrast Il P., 38. Notice the quick, jerky rhythm of lines 25-34, and the relief of the following slower lines.

36. Why does Milton speak of Liberty as a mountain nymph?

38. Crew. Same word as crowd. Used in Milton's time for any gathering, in no sense derogatory. Compare its use with that of to-day.

40. Unreproved. A word frequently used by Milton in the sense of

blameless. Cf. Par. Lost, III, 3; Spenser's F. Q., 41, vii, 16.

 To hear. Parse. The following lines present a beautiful picture of a summer dawn, and remind one of Shakespeare's description, Rom. and Jul., iii. 5.

44. Dappled. Patched in color, variegated. Cf. our expression dapple gray. Shakespeare, Much Ado, has: —

"Dapples the drowsy east with spots of gray."

45. To come. Probably depends on to hear. It means, perhaps, that the lark seems to Milton to hid a cheerful good-morning in his song. It is the impression the song makes on the poet's mind rather than the fact itself.

47. The sweet-brier, etc. Keightley observes that the sweet-brier and eglantine are the same. By the *twisted eglantine* Milton possibly means the honeysnekle. Spenser is frequently careless in such matters

51 Notice the metre of this line.

53. Upon what does listening depend? Explain the transition from the preceding line. Cf. Gray's Elegy, 20-21.

56. Not unseen. Cf. Il P., 1.65. Some editors have thought that this expression shows that Milton wrote Il Penserone first.

62. Liverles. Freuch livrde, formerly meant any allowance made to servants; later, clothes given out. Here has a more modern sense, like costumes.

63. Dight. Obsolete; means decked. Cf. Il P., 159.

66. Scythe. Milton spells it sithe; which is the more sensible?

67. Tells lifs tale. Commentators seem to agree that this expression means "counts his flock." CI. Ezodus, v, 8, and Psalms, xe, 9, "We spend our years us a tale that is told." It is hardly probable that the shepherds were telling stories so early in the day, although Keightley thinks this interpretation "nam be defeaded."

69. From line 69 the poet has a new vision, which is mental rather

than bodily, and is more general.

 Landscape. Some of the earlier editions have lantskip, later editions, landskip. Anglo Saxon landshipe or landshape.

71. Russet = reddish-brown. Lawns = fields. Cf. Hymn on the Nat. 85. "Lawn means an open space between woods." (Browne.) Fallows gray. Fallows is used of fields overgrown with grass consequent on being long unploughed. Gray refers to the stubbles.

73. Mountains. A mental picture. There were no mountains in the

vicinity of Horton.

74. Labouring = heavy with rain.

75. Pied. From the French pic, seen in English magnic. See Dict. The word was much used in relation to flowers by the early poets. Shake-speare, Lore's Lubour's Lost, V. ii. 904:—

"Where daisies pied and violets blue."

76. Milton may have had in mind the Thames, and its tributary, the Coln.

77. Towers and battlements. While all this is a mental picture, Milton may have had in mind Windsor Castle, which is visible at Horton.

Lies = dwells; frequently used in this sense by old writers.

80. Cynosure. From the Greek, meaning literally dog's tail. The term was applied to the constellation Ursa Minor, then called the Lesser Dog, and applied especially to the end star of the tail, which is the Polestar. See Dict.

81. Milton's famey now turns to English rural sights and sounds. He borrows the names of his shepherds from the Ecloques of Vergil, who in turn borrowed them from the Greek pastorals.

85. Herbs. Here means, probably, vegetables.

89. Or, if the earlier season lead. What season is this?

91. Secure. Latin securus, free from eare. The early authors often used the word in this sense. Milton's fancy here takes its flight to the little country hamlets back among the hills.

94. Rebeck. A variety of violin, originally with two strings, later with three. Shakespeare has ingeniously given the name of Hugh Rebeck to one of the three musicians in Rom. and Jul., iv. 5.

Chequer'd. Meaning? Cf. Shakespeare, Titus Andron., 11, iii, 15.

98. On a sunshine holiday. Cf. Comus, 959. Shakespeare, in Richard II, IV, i, 221, speaks of "sunshine days."

100. Spicy, mut-brown ale. What we should call to-day a kind of punch. It consisted of ale, sweetened and spiced, with toast and crab-

apples in it. Shakespeare calls it the "gossip's bowl."

102. Here follow a number of stories told by different persons present. she (103), he (104). Fairy Mab. Queen of the fairies, who lingered around houses, playing pranks on housewives and maids. She was especially fond of curds and cream. See Mercutio's description in Rom. and Jul., I, iv, 54. See also Keightley's Fairy Mythology. Junkets. Cream-cheese; so called because packed in rushes. Later came to mean sweetments. See Dict.

103. Pinch'd and pull'd. Punishments inflicted by the fairies on tell-tales and untidy housewives. Ben Jonson, in his Satyr, speaks of Mab as follows: -

> " She that pinches country wenches If they rub not clean their benches."

104-105. Milton combines two stories: 1. the story of Jack-o'-the-Lauthorn misleading a man: 2, the story of Robin Goodfellow, the servant goblin.

104. Friar's lintern. Milton seems to have confounded Friar Rush, who haunted houses, with Jack-o'-the-Lanthorn, or Will-o'-the-Wisp. Scott follows Milton.

105. Drudging goblin. A domestic spirit called Robin Goodfellow; identical with the Puck of Shakespeare. He often rendered assistance to men, especially if given a bowl of cream. Ben Jonson (Lover Restored) says of him, "I am the honest, plain, country spirit and harmless Robin Goodfellow."

106. Set. Meaning?

110. Fiend. Originally meant any spirit. How used to-day?

113. Crop-full; i.e., with full stomach. Flings = rushes.

115. Creep. Why is this word particularly expressive here?

117. Milton's fancy now turns from the rustics to the city and its pleasures. Many editors think Milton is describing one long day, a walk in the morning, an afternoon among the rustics, an evening of reading. It seems more reasonable to suppose that Milton is simply enumerating the pleasures which might entertain the "cheerful man" from time to time, as Milton imagines them. Tower'd cities, contrasted with "upland hamlets" line 92.

120. Weeds. A poetic word for garments. Cf. Comus, 16, 84. Tricomplis = tournaments, or even masques, pageants, etc. In these lines Milton is using the language of the tournament figuratively.

122. Rain influence. An expression borrowed from astrology. ('f. Hymn on the Nat., 1. 71.

125. There let Hymen oft appear. As in the masques celebrated in honor of a marriage, where Hymen was often introduced in a saffroncolored robe, carrying a torch. Ben Jonson in his Humenæi gives an extended description of Hymen. See Class. Dict.

127-128. Forms of entertainment popular among the upper classes in the seventeenth century. Pomp. A solemn procession. Pomps were very nonular at court. Revelry. A master of revels was appointed. The revels consisted of dances, masques, comedies, tragedies. ,

131. Then. Cf. 1 117, above.

132. If Jonson's learned sock be on; i.e., one of Jonson's comedies. Ben Jonson was at this time the greatest comedy writer of the day. The sock, Latin soccus, was the low-heeled shoe worn by comedians; hence, the symbol of comedy. Cf. buskined stage, Il P., 102. Learned. Appropriately applied to Jonson.

133. Sweetest Shakespeare. Milton is referring to Shakespeare as a writer of rural comedies. It shows the cheerful man's appreciation of Shakespeare's comedies. Fancy's child. Contrast with learned in the line above. Shakespeare, having no classical education, is looked upon by Milton as a child of Fancy, or natural genius.

134. Warble his native wood-notes wild. Shakespeare's comedies differed much from the scholarly productions of the time. They seemed

rade and lawless; hence Milton's expression.

136. Lydlan airs. The cheerful man wants to hear the softest and sweetest music. There were three styles of music among the Greeks, the Lydian, Phrygian, and Dorian. The Lydian was the soft, voluntuons music. Cf. Dryden's Alex. Feast, 79.

139. Bout = turn, or twist; hence, a musical passage.

141. Wanton heed, etc. There is an apparent contradiction between the adjectives and their nonus. "The adjectives describe the appearunce, the nouns the reality." (Browne.)

145. Orpheus. For the story of Orpheus see Class, Diet. Heave his head. Cf. Comus, 885; Par. Lost, I, 211; also Dryden, Song for St.

Cecilia's Day, 5.

146. Golden slumber. Shakespeare frequently uses "golden sleep." Golden is figuratively used for excellent.

149. Pluto. God of Hades. See Class. Dict. Onlte. Here used in

its proper sense, contrasted with half-regained.

150. Eurydice. See the story of Orpheus in Class. Dict. See also Il P., 105, Lyc., 58, for other allusions to Orpheus.

IL PENSEROSO.

NOTICE the parallelism between the first thirty lines of this poem and the first twenty-four of L'Allegro. The two exactly correspond. The same fact is noticeable throughout the two poems. The lines of the one always contrast with the corresponding lines of the other.

- LINES. 1. Browne thinks that the commencement of the poem appears to have been suggested by a song in Fletcher's Nice Valour :-
 - " Hence, all you vain delights."
- 2. The broad of Folly, etc.: i.e., pure folly: thus the thoughtful man looks at mirth.
- 3. Bestead. A word frequently used by the early poets in the sense of "avail." Milton uses it only here.
- 4. Fixed. Soher, earnest, Cf. Pur. Lost. Bk. I. 97: F. O., IV. vii. 16.
- 6. Fond. In old English fond meant foolish. It is here so used. Cf. Comus, 67; Lyc., 56. Shakespeare, in Richard II, V, ii, 95, says: -"Thou foul mad woman."
 - 7-8. Cf. Chaucer's line in the Canterbury Tales :-
 - "As thik as motis in the sonne-beem."
- 10. Pensioners. Retniners or retinne. Queen Elizabeth had a guard of tall and handsome young men called pensioners. Shakespeare, Mid. N. Dr., says: -
 - "The cowslips tall her pensioners be," Morpheus. See Ches. Dirt.
- 11. Cf. L'All., 1. Note the contrast between the different views of melancholy.
- 14. Hit. A word used elsewhere by Milton (Arc. 77), and by Shakespeare (Ant. and Cleop. II, ii, 217), in the sense of meet, encounter.
 - 16. It is not apparent why Milton makes Wisdom's hue black.
 - 13-16. Perhaps Milton gets his idea from Exodus, xxxiv, 29-35.
- 17. Prince Memnon's sister. Memnon, King of Ethiopia, was an ally of the Trojans in the Trojan War, and was slain by Achilles. He was famous for his beauty. That he had any sister is doubtful. Milton's idea is more probably this; as Mennon was the fairest of men, his sister, if he had one, might be supposed to have been even more beautiful.
 - 19. That starr'd Ethlop queen. Cassiope, wife of Cepheus, queen

of Ethiopia. See Class. Dict. She boasted herself to be more beautiful than the Nereids. Starr'd. Cassiope was placed among the stars.

23. Bright-hair'd Vesta. The following genealogy is Milton's own fancy. Vesta (see Class. Dict.) was the old Roman goddess of the fire-side; hence, the symbol of Retirement. Saturn (see Class. Dict.) was the god of Culture. Melancholy, or serious thought, is, then, the outcome of Retirement and Culture, a pretty fancy on the part of Milton.

24. Solitary Saturn. According to mythology, Saturn devoured his

offspring as soon as born. See "Saturn." Class. Dict.

29. Woody Ida. There were several mountains of this name. See Class. Dict. The one near Troy is probably meant. Why?

30. Yet. Note the use of this word. What other use has it?

31. Come, pensive Nun. Cf. L'All , 25. Note the beautiful comparison of Melancholy to a nun. State, from these lines, what Milton's conception of the ideal nun is.

32. Demure. French "des mœnrs," of strict morals. Here means modest. The word to-day has acquired an aureal meaning suggestive

of affectation.

33. Grain = Dye, or color; commonly thought to mean purple here, as Milton and other poets often use it in the sense of "Tyrian purple." As it refers to the dress of the nun, it would seem more reasonable to regard the word as meaning black.

35. Stole. The stolu was the robe worn by Roman matrons. Milton probably means here the ecclesiastical stole, a long scarf, worn over the shoulders. Spenser in the Fuery Queene uses stole as a hood, or veil, and that may, perhaps, be the meaning here. Cyprus lawn = crape. Black crape was manufactured in Cyprus from the wool (lane - laten)

produced there. It was much used in mourning.

36. Decent. Meaning? See Web. Unab. Dict.

37. Keep thy wonted state; i.e., sober, dignified behavior. To keep state was a familiar phrase in Milton's time, taken from the cloth

of estate, or canopy, under which the throne was placed.

39. Commercing. Accent on the penult. This word is now used only in reference to trade: formerly it meant intercourse of any kind; hence, communion. Shakespeare and George Herbert thus use the word.

41. Passion = feeling. Meaning of still?

42. Forget thyself to marble; i.e., become like a marble statue, insensible to anything around. In Milton's Epitaph on Shakespeare we find:—

" Dost make us marble with too much conceiving."

45. Note the change of rhythm to a more cheerful tone. Cf. L'All., 35.
46. Spare. What part of speech? That oft with gods doth diet.

46. Spare. What part of speech? That of with gods doth die Explain.

49. Retired Leisure. Why does Milton apply the epithat retired to Leisure?

50. Trim. Meaning? Perhaps an allusion to the artificial style of gardening then in vogue.

51. Cf. L'All., 35-36. Chiefest. Note the form.

52-54. Imagery borrowed from Ezekiel, chap. x. Masson says: "With Milton, as with other writers of his century, contemplation was a word of high meaning. It was by the serene faculty named contemplation that one attained the clearest notion of divine things - mounted, as it were, into the very blaze of the Eternal, or the sight of the Throne of God." Described at greater length in Par. Lost. VI. 750.

54. Contemplation. Spenser's Contemplation is an old man. See F. O. I. x. 46. The word here has metrically five syllables. Cherub.

For proper meaning see Dict. How is the word used here?

55. Is there tautology here? Hist along = bring along silently; i.c., "bid her come by whispering hist." (Masson.) Cf. Hymn on the Nut., 61, " whist."

56. Philomel = lover of melody. The nightingale was so called from l'hilomela, a Greek maiden, who was changed into a nightingale.

See Class. Diet.

 Cynthia. Diana. Cf. Hymn on the Nat., 103. See also Class. Dict. Dragon yoke. Milton elsewhere makes the chariot of Diana drawn by dragons. It is probably another case of Milton mythologizing on his own account. According to mythology the chariot of Ceres was drawn by dragons. Night's dragons are twice referred to by Shakespeare, Mid. N. Dr., III, ii, 379; Cymbeline, II, ii, 48.

60. Accustoni'd. Explain.

61. Sweet bird. The nightingale was a favorite bird with Milton. He frequently pays tribute to her in his verse. See Comus, 234, 566; Par. Lost, IV, 602, 771, VII, 435. See also his Sounet to the Nightingule.

65. Unseen. Cf. L'All., 57. Some commentators see here evidence

that Milton composed Il Penseroso before L'Allegro.

67. Wundering moon. A frequent fancy of the poets, especially the Italian. Cf. Shakespeare's Mid. N. Dr. "Swifter than the wandering moon." Whence the fancy?

71-72. A beautiful figure of Milton's own, perhaps the most beautiful in the poem, drawn from the fact that the moon seems to pass behind

the clouds.

74. Curfew, Strictly "fire cover." It was applied to a bell rung at evening as a signal to put out the fires. Later it lost its significance, and was rung simply from custom.

75-76. Milton probably had some experience of his own in mind. Wide-water'd shore = over some shore which edges the river (Thames) for a long distance.

76. What is noticeable in this line? What is the effect?

78. Removed = retired. The word was formerly used in the sense of remote. Thus Shakespeare uses it, Hamlet I, iv, 65: -

[&]quot; It [the ghost] waves you to a more removed ground."

80. The embers cast a dim light conducive to thought and meditation.

83. The bellman's drowsy charm. The hellman was the night-watchman. According to an old anthor, Stow, "He begun to go all night with a bell, and at every lane's end, and at the ward's end, gave warning of fire and candle, and to help the poor and pray for the dead." The custom is still retained in some of the German towns. Herrick, in his poem The Bellman, blesses his friends in the character of a bellman.—

"From noise of scare fires rest ye free, From morders benedicité; From all mischances that may fright

Your pleasing simulers in the night: Mercy seeme ye all, and keep The goblin from ye white ye sleen!"

We can imagine the bellman after a time assuming a sleepy, singsong tone, which seemed to Milton "a drowsy charm."

87. Outwatch the Bear. The Bear is the constellation of the Great Bear, which in the latitude of England never sets: hence the expression here means "to sit up all night."

88. Thrice-great Hermes. Refers to Hermes Trismegistus, a fabled king and philosopher of Egypt, supposed to be a contemporary of Moses. Nothing reliable is known of him. Many books have been ascribed to him by the Neo-Platonists of the fifth century, A.D.; but they are probably forgeries. Perhaps Milton is here thinking of his Pæmander, which treats of the creation of the world, the soul, the deity, etc. Unsphere; i.e., call down from heaven.

89. Plato. A Greek philosopher and pupil of Socrates. See Biog. Dict. To unfold, etc. = to discuss the immortality of the soul, which is treated in the Pheelo.

93. And of those demons, etc. There is a rhetorical zongma or ellipsis here. Plato treats of demons or intelligences, "but this assigning them their ahode in the four elements over which they had power, belongs to the later Platonists and writers of the Middle Ages," (Keightley.)

95. Consent = sympathy or harmony.

97. Contrast with L. All., 131-134. Milton, no doubt, likens Tragedy to a king, and gives him the sceptre and robe of royalty, because many of the Attic tragedies, as well as later ones, centre about royal personages. Ovid gives Tragedy a sceptre.

99-100. Milton refers to the Greek dramatists Æschylus, Sophocles, and Enripides, the scenes of many of whose tragedies are laid at Thebes

and Troy.

101-102. Milton undoubtedly refers to Shakespeare in these lines.

102. Buskin'd. The buskin was a high-heeled hoot worn by tragedians. Cf. L'All., 132.

104. Musieus. A mythical bard of Thrace. See Class. Dict.

106. Warbled to the string. Cf. Arcades, 87, "Sung to the Lyre."

107. Iron tears. Perhaps Milton had in mind Vergil's ferrea vox. By what fancy may Pluto be said to weep iron tears?

109. Him that left half-told. Chaucer (See Biog. Dict.), who wrote the Canterbury Tales. At his death the Squier's Tale was left unfinished

110. Cambuscan. Cambus Khan, a famous king of Tartary, Cambal. Algarsife, and Canace, characters in the Squier's Tale. Cambal and Algarsife were sons of Cambus Khan. Canace was his daughter.

113. Virtuous ring and glass. This and the "horse of brass" are incidents referred to in the Squier's Tale. The King of Araby sent to Canace a magic ring and a mirror. By means of the ring the wearer could understand the language of birds, and the medicinal properties of The mirror reflected the falseness of friends and lovers. Virherbs. tuous = magic.

114. Horse of brass. This steed could convey any one who knew how to manage him any distance in a day.

116-120. These lines probably refer to Ariosto, Tasso, and Speuser, of all of whom Milton was a great reader.

120. Where more is meant, etc.; i.e., where there is a deeper meaning than appears on the surface, an allusion to the allegorical style, as in Spenser's Fueru Queene.

122. Civil-suited morn. In the sober dress of a citizen, in contrast with the showy costume of a courtier. Cf. Rom. and Jul., III. ii, 10: -

"Come, civil night,

Thou sober-suited matron, all in black,"

Contrast with L'All., 61, 62.

123. Trick'd. Adorned. Frounced. Frizzled, or curled, applied to the dressing of the hair.

124. The Attic boy. Cephalus, an Athenian youth, with whom Eos, or Aurora, was in love.

125. Kerchief'd. The kerchief was originally a covering for the head. 127. Still. Meaning?

130. Minute-drops. Meaning of minute? Cf. "minute-guns."

133. Twillight groves. Where little light can enter.

134. Sylvan. Sylvanus, the Roman god of the woods. 135. Monumental oak. Explain.

140. Profauer. Used here in a strictly Latin sense. Profane means . "before the temple." It was applied to those people who were not initiated into the sacred rites, and were obliged to stand outside the temple during the sacrifices. It would seem to signify here one who is not appreciative of the occasion.

141. Garlsh. Over bright. In Rom. and Jul., III. ii, 25, Juliet

speaks of the "garish sun."

142. Honey'd thigh. Milton falls into an error here. The bee collects its honey in its crop. Perhaps Milton borrowed the idea from Vergil, who makes the same mistake, Ecloque, I, 56.

146. Dewy-feather'd. Keightley explains this as follows, "with feathers steeped in Lethean dew.

147-150. A very difficult passage. Prof. Masson thus explains it, "tet some strange, mysterious dream wave (i.e., move to and fro) at his wings (i.e., the wings of sleep) in an airy stream of vivid images before my mental eye." Sleep is generally described by the poets as having Dreams for his attendants, and sending them forth. Spenser's Faery Queene, I, I, 144,

"And on his wings a Dream he bore."

153. Good. What does this adjective limit?

154. Genius. The masculine of nymph. A spirit of the woods. See Arcades, 44, for a description of the "Genius of the wood."

155. Due = dutiful.

156. Studious cloister's pale; i.e., let him not forget his religious duties.

158. Massy-proof = proof against the mass they bear.

159. With storied windows, etc. Story is often used in the sense of history. Here the word means "with inscriptions from Bible his-

tory." Dight. Cf. L'All., 62.

167. Peaceful hermitage. Milton uses the metaphor of the hermitage to mean a retired spot; i.e., the retirement which belongs to old age. It is interesting to compare Milton's desire with his actual experience in

the last years of his life.

169. The hairy gown. Milton may have had in mind Elijah and John the Bantist.

172. Milton speaks in one of his works of his hopes of being assisted in the study of botany by his friend Charles Diodati.

173. An allusion to astrology.

COMUS.

Note that the introductory speech of the Attendant Spirit is a sort of prologue explaining the purport of the poem. While prologues are common in old English plays, this one seems more after the style of Euripides.

LINES.

- 2. Manslon. Not a house, but an abiding place. Cf. John, xiv, 2.
- Inspher'd. Some words seem to be favorites with Milton. One
 of these is sphere, with its various compounds. Milton always uses the
 word with some reference to the Ptolemaic system. Cf. II, P., 88-10;
 Arcades, 64. Hymn on the Nat., 125.
- 7. Pester'd. This word has excited much comment among editors, but seems to be used in its modern sense of unnoyed. In this pinfold, Pinfold probably means sheepfold. It is akin to our word pound, an enclosure for strayed cattle.
- 10. After this mortal change. Masson explains this phrase as "after this mortal state of life." It seems rather to mean after this change from mortality to immortality.
 - 11. Enthron'd. Dissyllabic, accent on the first syllable.
- Golden key. Tradition assigns to St. Peter two keys, a golden one to open, and an iron one to shut, the gates of heaven. See Lyc., 110-111.
- Ambrosial weeds. The real meaning of umbrosial is immortal, whence heavenly. Weeds, cf. L'All., 120.
- 20. Milton takes his idea from the Rical, Book XV, 190 et seq. After Saturn had been deposed, his three sons, Jupiter, Neptune, and Pluto divided the Universe by lot. Jupiter obtained Heaven in the air and in the clouds. Neptune the sea, and Pluto Hades, or the Infermal Regions. Nether Jove is Pluto.
 - 25. Several = separate, Cf. Humn on the Not., 231.
- 27. This Isle; i.e., Great Britain. Cf. Shakespeare, Rich. II, 1I, i, 40:-
 - "This royal throne of kings, this sceptred isle."
- 29. Blue-hair'd deities. Green-haired is the usual poetic epithet for the sea-gods. In some of the old masques they were represented with blue hair, symbolic of the color of the waves, hence Milton's expression.

30. All this tract, etc.; i.c., Wales.

31-33. A noble neer. A compliment to the Earl of Bridgewater, before whom the play was given. It is worthy of note that in the course of the play Milton contrives to pay a compliment to all who are mainly concerned in its performance.

31. Mickle, original form of much. The word does not occur else-

where in Milton.

33. A compliment to the Welshmen who were probably in the audience.

37. Perplex'd = entangled. Accent on first syllable.

38. Nodding horror. Interor, Latin horreo, bristle. Milton appears to borrow the word direct from Vergil. The expression here refers only to the bristling houghs as they nod.

45. Hall or bower. Notice the distinction between these two words. The "hall" was the principal room of the castle, while the "bower" was the hady's chamber. The phrase is a frequent one with Spenser and

the old minstrel poets.

46-19. The seizure of Bacchus by Tyrrhenian pirates, and their transformation into dolphins, is told by Ovid, Met., 111, 630 et seq. The bringing of Bacchus to Circe's island is an invention of Milton's to suit his purpose here.

48. After the Tuscan mariners transform'd. A cumbrous construction, a Latinism = post Tuscos mantas mutatos; i.e., after the trans-

formation of the Tuscan mariners.

50. On Circe's island fell. The Circe myth is told by Homer, Odyssey, X. also by Vergil, Enoid, VII, 10, et seq. Who knows not Circe? A figure common in Spenser and other writers.

56. This parentage of Comms is an invention of Milton, as are also the

traits of his character. Cf. L'All., 11-16.

10. Celtie and Iberian fields; i.e., France and Spain.

61. Ominous wood; i.e., this wood full of portents and magical ap-

pearances. In Shropshire, on the Welsh border.

65. Orient liquor. Orient literally means "eastern," but sometimes used in the sense of "sparkling," perhaps from the sparkling gems that came from the East. Cf. Par. Lost, I, 546.

67. Fond. Cf. Il P., 6. The original meaning of the word was "fool-

ish," and is so used by Shakespeare. Cf. King Lear, IV, vii, 60.

71. Ounce. A kind of lynx. See Dict.

72-77. Milton deviates from Homer's account of Circe's victims, in which they are changed entirely to beasts. Masson notes that this partial change suited better the stage purposes, being more convenient for presentation. Circe's victims were also sensible of their degradation. Probably Milton intends that his lines shall have a moral significance, that whoever partakes of sensual indulgence becomes a beast, and forgets his better self.

79. This adventurous glade; i.e., this wood full of dangers. Cf.

ominous wood, line 61.

80. The simile of a shooting star is common in the poets. Cf. Par. Lost, I. 745. Note how the rhythm of the line reproduces the motion described.

83. Spun out of Iris' woof. Cf. Par. Lost, XI, 244, "Iris had dipt the woof." Iris was the goldess of the rainbow, hence the expression means having the tints of the rainbow.

84-91. A compliment to Mr. Lawes and his musical abilities. Mr. Lawes played the part of the Attendant Spirit.

88. Nor of less faith; i.e., not less faithful in duty than skilful in music.

93. Comus enters, followed by his crew of monsters. This is what is termed the Anti-Masque, or comic interlude. Note the change of metre for this lyric song. Some of the lines are jambic, some are trochaic.

93. The star that bids, etc. The evening star. Keightley calls to mind Shakesneare's exactly opposite expression. Meas. for Meas., IV, ii,

218, "Look, the unfolding star calls up the shepherd." 95-97. Alludes to the chariot of the Sun-God. The idea of the classical poets was that the waters of the Atlantic hissod as the sun's

chariot plunged into them. 97. Steep. Refers to the descent of the sun into the Atlantic. Browne thinks steep means "deep."

98. The slope sun; i.e., the declining sun. Cf. Par. Lost. IV, 539-543.

99. I.c., shoots towards the darkening zenith.

100-101. For the imagery of. Psalm, xix. 5.

102-105. We are frequently reminded in Comus and his followers of Mirth and her companions. Cf. L'All., 26 et seq. Note in both the rhythm of a tripping variety. But in L'Allegro the pleasures are "unreproved," and take place in the day time; those of Comus are licentious and occur in the darkness. Probably Milton had seen many of the quallties that he personifies allegorically represented in the masques of his time.

105. Rosy twine; i.e., with roses entwined.

110. Saws. Savings, maxims.

111. Of purer fire; i.e., of purer or finer composition. Alluding to the old belief that everything was composed of the four elements. Fire and air, being lighter, were appropriate for spirits.

112. Starry quire. An allusion to the music of the spheres. See

Hymn on the Nat., 125; Arcades, 63-73.

115. The sounds and seas; i.e., the shallow waters and the deep seas.

116. Wavering morrice; i.e., in wavering dance. The morrice or morris was un old Moorish dance brought to England from Spain. Note the beautiful figure of the waters undulating in the moonlight as if dancing. Cf. Shakespeare's Henry V, II, ii, 25; All's Well, II, ii, 25.

118. Pert fairles - dapper elves. Port is "nimble." Dapper really means "brave," whence "bold," "smart," There is no real distinction

between fairies and clves.

121. Wakes and pastimes. A "wake" was originally a watching before a church celebration, a vigil. As wakes were later spent in feasting, they came to signify "merrymaking." Pastimes are amusements.

126-127. These lines bring out the contrast between the pleasures of

Mirth and those of Comus.

120. Dark-veil'd Cotytto. Cotys or Cotytto was a Thracian divinity, worshipped at night with licentious rioting.

132. Spets. An old form of spits, used by the writers of Milton's day.

It means "ejects."

135. Hecat. This is the form in earlier editions to show that it is dissyllabic. Shakespeare and other poets use the form. Cf. Mid. N. Dr. V, i, 391; Mucbeth, II, i, 52. Hecate is a somewhat obscure personage in mythology, probably of Thracian origin. Being a moon-goddess she presided over nocturnal horrors, as sorcery, witches, etc.

138-142. An old fancy that the sun reveals the mysteries of the night.

Cf. 2 Henry VI, IV, i, 1; Rupe of Lucrece, 800: -

"Make me not object to the tell-tale day."

Nice. Here used in a sarcastic sense: i.e., "prudish."

144. Cf. L'All., 34. Round was a country dance. At this point Comus and his crew dance a measure. Suddenly he speaks in a different strain.

145. The different pace; i.e., a different step.

147. Shrouds; i.e., hiding-places,

151. Wily trains = cunning snares. Cf. Mucheth, IV, iii, 118; Spenser's F. Q., I, ix, 31.

153-154. Thus I hurl . . . spongy air. Here he probably throws into the air some powder which by a device flashes.

155. Blear. Deceptive; i.e., it blears the eyes and makes them dim.

157. Habits. Meaning?

161. Glozing. Flattering. Cf. Par. Lost, 111, 93; also our word "gloss." See Dict.

167. Gear = business. Cf. Spenser's F. Q., VI, iii, 6; also Rom. and Jul., II, iv, 107. This line is not found in the 1673 edition.

169. Comus here retires.

174. Unletter'd hinds. Ignorant peasants.

175. Granges = granaries.

176. Pan. The tutelary god of shepherds. See Hymn on the Nat., 89.

178. Swill'd insolence = drunken insolence.

188-190. Note the beautiful simile. Evening, like a venerable palmer (pilgrim), follows the chariot of the Day.

195-235. These lines are omitted in the Bridgewater MS., probably to lighten the part of the young lady.

195. Stole. The Cambridge MS. has stolne. Keightley regards stole as a printer's error.

205-209. A thousand fantasics . . . wildernesses. "The Tempest may have suggested the whole imagery." (Browne.) It seems more probable that Milton drew on the superstitions of the day for his imagery.

208. Airy tongues; i.e., tongues of spirits.

212. Conscience. Dissyllabic.

215. Chastity. Charity is the usual companion of Faith and Hope. 219. Glistering. For "glistening," akin to "glittering." Milton and

219. Glistering. For "glistening," akin to "glittering." M Shakespeare use "glister" for "glisten" altogether.

221. The rift in the clouds seems a good omen.

223-224. A verbal repetition, a device occasionally used by Milton with good effect. Cf. Par. Lost, VII, 25-26: —

"Though fullen on evil days, On evil days though fallen, and evil tongues."

230. Sweet Echo. Note in this exquisite song the irregular metre, and the last four irregular rhymes, both of which seem to lend an indescribable charm to it. Some editors think Milton may have had in mind Ben Jonson's invocation to Echo in his Cynthia's Revels. This notion seems hardly warranted. Invocations to Echo were a frequent fancy of masquo writers, and Milton probably adopted it for the stage effect, as well as to give the musicians an opportunity.

231. Alry shell. This phrase is commonly interpreted to mean the "hollow vault of the atmosphere," (cf. Hymn on the Nat., 162). This interpretation is unsatisfactory. It leaves "thy" mexplained. Some take "shell" literally as a sea-shell in which Echo, like the Nymphs, dwells, still others regard shell as a musical shell which gives hack the notes which it receives. It is not well to probe a figure too deeply: it kills the beauty. The interpretation to no the most reasonable, and yet retaining the poetic tonch, is that "shell" refers to the body or form of Echo. Milton frequently uses "niry" in the sense of "mushstantial" or "spirit." (See above, 1. 208; also HP., 148); and if we remember the mythological story, how Echo pined away, and her material body disappeared, leaving nothing but her voice, "airy shell" might well be applied to her form.

222. Slow Meander's margent green. The Meander is a river in Asia Minor, celebrated for its tormous course (whence our word meander). There seems to be no classical authority for associating Echo with the Meander. Margent = margin. Shakespeare uses the form margent invariably.

234. Love-lorn nightingale; i.e., as if deprived of her love. The nightingale very appropriately sings to Echo, whose love for Narcissus was not reciprocated.

237. Narcissus. See Class. Diet.

241. Daughter of the sphere. This passage is obscure. It seems to mean that Echo had its origin in the hollow sphere of space. Ct. At a Solemn Music, 1, 2;—

"Sphere-born harmonlous sisters, Voice and Verse."

243. Give resounding grace; i.e., by echoing them. . .

244-245. A somewhat extravagant compliment to Lady Alice Egerton. 248. HIs = its, and refers to "something holy." Milton generally avoids "its."

251-252. Note the suggestiveness of the metaphor.

251. Fall = endence.

253. Milton here follows bis own fancy in his mythological allusions. In Homer Circe sings, but not with the nymples, and she has nothing to do with the Sirens. The Sirens, however, are called the Singing Maidens. For the Sirens and Vaindes see Cluss. Dict.

254. Flowery-kirtled; i.e., having their garments decorated with

flowers.

- 257. Seylln wept, etc. Seo Class. Dict. Seylla was a rock on the Italian side, and Charybdik was a whirlpool on the Sicillan side of the Straits of Messina, both alike perilous to sailors. Milton follows Ovid, and not Homer, in making Seylla and Charybdis near the island of Circe.
- 258. Her barking waves. The noise of the waves resembled the barking of dogs. Vergil, Æneid, VII, 588, has "Multis circum latrantibus undis."

262. Home-felt. Heartfelt.

265. Hail, foreign wonder! Cf. Shakespeare's Tempest, I, ii, 427-429.

If you he maid or no."

267. "Unless thou be the goddess," etc.

268. Sylvanus, god of the woods, was in later times identical with Pan, the god of Nature.

271. III is lost. Latin idiom, "male perditur." (Keightley.)

273. Shift = difficulty, distress. Extreme, accented on the penult. 277-290. Keightley notes that these lines are an imitation of those

scenes of Greek tragedy where the dialogue proceeds in single lines.

278. Leavy. The reading in both of Milton's editions. Many editors change to "leafy," but Milton probably intended *leavy* for the soft v sound. Notice the alliteration in this line.

287. Imports their loss; i.e., is their loss important?

290. Hebe. See L'All., 29.

291. What time (Latin quo tempore), i.e., at the time when. Cf. Lyc., 28. A frequent idium with the old poets. This method of noting the time is common in pastoral poetry.

293. Swlnk'd = tired.

297-301. A compliment to Viscount Brackley and Mr. Thomas Egerton, who took the parts of the two brothers.

299. The element; i.e., the air or sky.

301. Plighted. Folded. Shakespeare, King Lear, I, i, 283:

"Time shall unfold what plighted enooing bides."

Plighted is akin to plait, not to pledge.

312. Dingle. A small valley between two steep hills.

313. Bosky bourn. Bosky = woody. Shakespeare uses the word twice, but it is spelled busky. Bourn is akin to Scottish burn, a stream, and is to be distinguished from bourn, a boundary.

315. Attendance; i.e., attendants.

316. Shroud; i.e., sheltered. It is here a verb. Note the form. Cf. 1. 147.

317-318. The low-roosted lark . . . rouse. Keightley criticises this figure as savoring rather of the henhouse than of the lark's resting-place. As has before been said we should not try to dissect a figure too far. Milton saw with the eye of a poet and not of a scientist. He does not intend to be accurate, but rather to employ figure with a poet's license. Low-roosted refers to the lark building its nest on the ground. Thatched refers to the texture of the nest.

329. Square my trial, etc.; i.e., measure or adapt my triai.

332. Benison, from Old French beneison, a blessing, benediction. Cf. Macbeth, II, iv, 40; "God's benison go with you."

333. Cf. Il P., 71-72.

334. Disinherit = dispossess. Shakespeare uses inherit in the sense "possess;" Rom. and Jul., I, ii, 30.

337-339. An awkward construction. The meaning seems to be, "Do thou, gentle taper, . . . visit us."

340. Note how the sound echoes the sense. How true to fact!

341-342. Aready—Tyrian Cynosure; i.e., our guiding star. Aready is the constellation of the Great Bear, Cynosure, the constellation of the Lesser Bear, or the pole star in it. Ct. L'All, 80. The Tyrian sailors steered their course by it. According to mythology, Calisto, daughter of Lycaon, king of Areadia, was turned into the Great Bear, and her son Areas into the Lesser Bear.

344. Wattled cotes. Sheepfolds made of withes.

345. Pastoral reed with oaten stops. The traditional shepherd's pipe. Cf. Lyc., 33, 88.

349. Innumerous = imumerable. Cf. Par. Lost, VII, 455.

 $350 \! - \! 475$. These lines contain the central dectrine on which the Masque turns.

356. Notice the ellipsis: "What, if she may wander in wild amazement," etc.

359. Over-exquisite = too inquisitive.

360. To cast the fishion, etc. A figure of casting a nativity, probably taken from astrology. The idea is "of predicting doubtful evils."

366. So to seek; i.e., so at a loss.

367. Unprincipled = ignorant.

372. Plight. Cf. Il P., 57.

373-374. Milton may have had in mind Sponser's F. Q., I, i, 12:

"Virtue gives her selfe light through darkness for to wade."

Cf. also Rom. and Jul. III, ii, 8-9: -

"Lovers can see to do their amorous rites By their own beauties," 375-380. And Wisdom's self, etc. Mr. Pattison remarks that these lines are a fragment of the poet's autobiography, descriptive of his life at Horton for five years.

376. Seeks to = resorts to, a common idiom in Milton's day.

377. Contemplation. Cf. Il P., 51, where Contemplation is made the "first and chiefest" companion of Melancholy.

378. Plumes. Some editors change plumes to prunes: i.e., dresses or arranges. This is neither warranted nor necessary, for plumes is found in the same sense, See Diet.

380. All to-ruffled. The meaning of this phrase has excited considerable comment. The best opinion seems to be that (o has an intensive force, emphasizing the verb, and that the compound is strengthened by all. The whole phrase seems to mean "completely ruffled."

381-382. These lines seem prophetic of Milton's last years. Cf. Par. Lost, I, 254-255.

382. Centre; i.e., the centre of the earth, in utter darkness.

392. Maple dish; i.e., his wooden dish. Elsewhere Milton speaks of the beechen bowl. A case of synecdoche.

393-395. An allusion to the golden apples in the garden of the Hesperides, which were watched day and night by the sleepless dragon Ladon.

398. Unsunn'd; i.e., secreted from the light of day.

401. Danger will wink, etc.; i.e., danger will shut its eyes to the opportunity. Ct. Acts, xvii, 30; Macbeth, I, iv, 52. The passage recalls Rosalind's words in As You Like It, I, 3: "Beauty provoketh thieves sooner than gold."

403. It recks me not. An impersonal construction, a Latinism. "I

do not care."

407. Unowned = unprotected.

408. Infer. Argue. Cf. Pur. Lost, VII, 116.

410. Equal polse. Our word equipoise, equal weight.

413. Squint suspicion. Cf. Spenser's description of Suspicion, F. Q., III. xii. 15: —

"Under his eiebrows looking still askaunce."

421-422. The chaste Dinna of mythology was armed with a bow and quiver. Milton may have had in mind Spenser's description of Belphebe, personification of Chastity, F.Q., II, iii, 29:-

"At her back a bow and quiver gay, Stuft with steel-headed dartes, wherewith she queld The salvage beastes in her victorious play."

424. Infamous . . . perflous. Note that the rhythm requires that infamous be accented on the penult, and perilous be dissyllable. Infamous, of evil, is Horace's infames in infames scopulos.

425. Mountaineer. Used in an opprobrious sense. People who live in mountainous districts may readily be taken for fierce and uncivilized. Shakespoare, in Cymbeliac, IV. ii, 120, has "called me traitor, mountaineer."

428. Very. Notice the use of the word as an adjective. A common use in Shakespeare. Cf. the Creed, "Very God of Very God."

429. Pope has reproduced this line: -

"Ye grots and caverns, shagged with horrid thorn."

430. Unblench'd; i.c., unterrified.

432. Some say no evil thing, etc. Undoubtedly Milton had in mind the passage in *Hamlet*, I, i, 173-179: "Some say that ever against that season," etc. Ghosts, goblins, and evil spirits were thought to walk abroad at night from eurfew to ceckerow.

434. Blue meagre hag; i.c., haggard-looking, lean hag.

436. Of the mine. It was an old superstition that mines were inhabited by evil spirits.

438-439. The brother has been quoting popular superstitions of the day. He now has recourse to Grecian legend to prove his doctrine.

441-452. In these lines Milton adopts Plato's style of philosophy; i.c., he takes two popular legends and interprets them metaphysically.

441-445. Set at naught, etc. Diana, the chaste goldess, was insensible to the arrows of Cupid -i.e., to the power of love.

447. Sunky-hended Gorgon. See Gorgo in Class. Dict. Perseus slew Medusa or the Gorgon, and presented her head to Minerva, who fixed it on her shield. It turned all who looked upon it to stone.

451. Dash'd = confounded.

453-475. In these lines, in a Platonic strain, Milton expresses his mind on the purity of the soul.

433–469. Here we find another doctrine of Milton's own philosophy, that by a sort of disciplinary education the body may become identical with the sml, a doctrine further developed in Par. Lost, V., 468–505. Likowise the soul, by sensual indulgence, may sink into identity with the body.

468. . Imbodies and imbrutes. Becomes sensual and brutal.

470-475. Milton here adapts a passage of Plato's Phwdo. "She (the impure soul) is engrossed by the corporeal, which the continual association and constant care of the body have made natural to her. . . And this, my friend, may be conceived to be that heavy, weighty, earthy element of sight by which such a soul is depressed and dragged down again into the visible world. . . prowling about tombs and sepulchres, in the neighborhood of which, they tell us, are seen certain ghostly apparaitions of soils which have not departed pure, but are cloyed with sight, and therefore visible."

474. Sensualty. Some editors have changed to sensuality. Both the 1645 and 1673 editions have sensualty, and the metre requires it.

478. Milton borrows this phrase from Shakespeare's Love's Labour's Lost, IV, iii, 342:—

"As sweet and musical As bright Apollo's lute."—

Shake speare uses the phrase with reference to love. Miltoir haw transferred it to philosophy,

481. Night-founder'd; i.e., benighted. A metaphor. Swallowed up In night as a ship is swallowed up in the sea.

490. That halloo I should know. These words might be readily assigned to the Attendant Spirit, but they are distinctly printed in both of Milton's editions as a continuation of the elder brother's speech.

491. Iron stakes; i.e., their swords.

494-496. Another compliment to Lawes, but professedly to the shepherd Thyrsis. For Thyrsis, see L'All., 83.

495. Madrigal. Literally a shepherd's song, from the Italian madrigule, but in music an elaborate musical composition. Lawes himself composed such madrigals. The word is here used literally.

495-512. Note that the following eighteen lines are rhymed couplets, heroic measure. Why this introduction of rhymes into blank verse? Has it any significance? Masson suggests that Milton, having spoken of the madrigal (a pastoral song) wishes to prolong the pastoral idea by using rhythm common to pastoral poetry; also, perhaps as a further compliment to Lawes.

508. How chance she is not, etc. A Shakesperian idiom.

Mid. N. Dr., I, i, 129; -

" How chance the roses there do fade so fast?"

Abbott, in his Shakesperian Grammar, regards chance as a kind of adverb. "By what chance is she not with you?"

515. What the suge poets. Cf. L'All., 19; Il P., 117. In this and the following lines Milton refers to Homer and Vergil. Homer sang of the Chimera, and of the enchanted isles of Circe, Calypso, and others. Spenser and Tasso also sang of enchanted isles. Vergil describes the descent of Orpheus to hell through rifted rocks.

517. Chimeras. Cf. Par. Lost, 11, 628. A monster, according to Homer, with a lion's head, a goat's body, and a dragon's tail, placed by Vergil at the gates of hell.

520. Navel = centre.

526. With many murmurs mixed; i.e., incantations spoken over

the potion. Cf. the song of witches in Macbeth, IV, i.

529. Unmoulding reason's mintage. A metaphor taken from the mint. The idea is that the liquor defaces what Reason stamps. In Milton Reason is the chief faculty of the soul.

530. Character'd. Accent on the penult. Shakespeare uses the word thus several times. Cf. Two Gent. of Fer., II, vii, 4.

531. The hilly crofts. Enclosed fields on the slopes of the hills. Keightley thinks Milton uses the word incorrectly. See Webster's Dict.

534. Stabled wolves. Wolves in their haunts, or perhaps wolves that have got into the sheepfold.

539. Unweeting; i.e., unwitting, cf. Par. Lost, x, 335.

540. By then - by the time that.

547. To meditate my rural minstrelsy; i.e., to play on my shepherd's pipe. The 1673 edition has meditate upon, which Masson thinks to be a misprint. Cf. Lyc., 66: Vergil's Ecloque, I. 2.

548. Ere a close; i.e., ere I had finished my song. Cf. Hymn on the Nat., 100. Close here has a technical use.

549. Roar was up; i.c., the noise was begun.

551. Listened them. Note the transitive use of the verb. Cf. Shakespeare, Jul. Cres., IV, i, 41: "Listen great things." Also Much Ado, 111, i, 11-12: "To listen our purpose."

552. Unusual stop. The pupil will recall line 145.

553. Drowsy frighted steeds. This phrase has caused much discussion. Both of Milton's editions give "drowsie frighted," but the Cambridge MS. has "drowsy flighted." Masson inserts a hyphen, and adopts, with some hesitation, the form "drowsy-flighted," i.e., "always drowsily flying," which he regards as a peculiarly Miltonic epithet. This form is certainly more pectical and picturesque; but the weight of authority seems to favor "drowsy frighted," i.e., the drowsy steeds of night frightened by the noise of Conns. Here "drowsy" would refer to the labitual character of the steeds, and "frighted" to a sudden start caused by the noise.

556. Like a steam. The edition of 1673 has stream, evidently a mis-

print, for it would spoil the metaphor.

557-560. Silience so displaced. Waston considered these lines a daring conceit, unworthy of the poet. Milton expresses much the same idea in Par. Lost, IV, 691: "Silence was pleased." The idea here seems to be, that Silence is so carried away by the song that she wishes she may cease to exist if she is to be displaced by such singing.

560. Still = always. Frequent in Shakespeare, Hamlet, II, ii, 42.

561-562. And took in strains . . . ribs of Death. A somewhat famelful idea. It seems to mean nothing more than that the music was such as to bring the dead to life.

567. How sweet thou sing'st. Cf. Il P., 56-57.

568. Lawns. Cf. L'All., 71. Milton generally uses this word to denote any open stretch of grassy field.

585. Period = sentence.

586-599. "A peculiarly Miltonic passage; one of those that ought to be got by heart both on its own account and in memory of Milton." (Masson.) 591. Meant most harm; i.e., meant to be most harmful.

594-597. The idea is that Evil, separated from Good, shall rise like

scum, then devour and consume itself.

598, Pillur'd firmnment. The firmament is regarded as the roof of the earth, and supported on pillars. To Milton it was suggestive of firmness.

604. Under the sooty fing of Acheron. Acheron was a river in the lower world. It is here used for Hell. It is often so used by the classical poets.

605. Harpies and Hydras. See Cluss. Dict. Symbolic of monsters of the lower world.

606. Twixt Africa and Ind. "The region of black enchantments." (Masson.)

607. Purchase. Often used by the older poets for anything acquired by theft, i.e., booty. Cf. Spenser's F. Q., VI, ii, 12: -

"Was his own purchas and his onely prize."

611. Stead = service. Cf. Il P., 3, bestead.

- 614. Bare wand. In fable and romance the wand is the symbol of supernatural power. Unthread thy joints; i.e., take out the ligaments like threads, and render the joints useless.
 - 617. Relation; i.c., report, an old meaning seen in the verb relate.
- 618. Surprisal, for surprise. For the form compare reprisal, requital. 619-628. A certain shepherd Ind, etc. Editors have detected here an affectionate reference to his friend Charles Diodati, a medical student. He died in 1638; and Milton composed the Epitaphium Damonis in his memory, in which he mentioned Diodati's skill in the medicinal properties of herbs, and his habit of regaling Milton with the same.
- 620. Of small regard to see to; i.e., of little importance to look at. If the reference is to Diodati, it would imply that he was of puny appearance.
- 621. Virtuous plant; i.e., a plant of healing power or magic virtue. Cf. Il P. 113.
- 626. Serip. Pouch or hag. Original form was "scrap, because made of a scrap of stuff " (Skeat). The word is frequently used in the Bible. See Matthew, x, 10, Luke, xvii, 35.
- 627. Simples; i.e., simple remedies. A simple was one of the ingredients of a compound, especially a medicine; hence it came to mean a medicinal herb. Cf. Rom. and Jul., V, i, 40, "Culling of simples."
 - 630. The flower here described is probably from Milton's fancy.
- 634. Like; i.e., correspondingly. Unknown to people in general and as little esteemed.
- 635. Clouted shoon. Patched shoes, a hackneyed expression in Milton's day. Cf. 2 Henry VI, IV, ii, 195: -

"Spare none but such as go in clouted shoon."

636. That moly. The name of the plant that Hermes gave Ulysses to withstand the charms of Circe, Odyssey, X, 305. Notice the metre of this line.

638. He call'd it hæmony. This name is Milton's own invention for his fancied plant. Some editors have tried to connect the name with Hæmonia, the old name of Thessaly, the land of magic; but there seems to be no authority for any such surmise.

643. Little reckoning made. Cf. Lyc., 116.

641-647. Warton points out that it was a recognized expedient in mediaval tales for a knight to carry a charm to ward off evil influences.

646. Lime-twigs. Snares. It was the custom to smear the limbs of trees with a viscous substance (bird-lime) to entrap birds. Shakespears frequently uses this metaphor, All's Well, III, v, 26.

650-651, Ulysses attacked Circe with a drawn sword; and in the

Fueric Queene, II, xii, 57, Guyon seizes and breaks the cap of the sorceress Acrasia.

655. Vergil, Encid, VIII, 252-253, describes the giant Cacus, son of Vulcan, as vomiting forth smoke in his combat with Herenles.

659. Lines 659-813 are the most effective part of Comus from a dramatic point of view.

662-663. Or as Dapline was, etc. Dapline, as she fled from Apollo, was changed to a laurel-tree, according to Ovid.

664. Corporal rind; i.e., the bady.

669. Browne quotes Tennyson's line: -

"In the spring a young man's fancy lightly turns to thoughts of love."

672. Cordial julep. Cheering drink. Cordial means hearty, hence cheering. Julep was originally rose-water, thence any sweet drink. Not found elsewhere in Milton's verse.

673. Flumes and dances; i.e., sparkles.

175. Nepenthes. This was the oplate which, according to Homer, Helen gave to Menclaus.

She received it from Polydamma, an Egyptian woman, wife of Thone.

It had the power of making one forget sorrow and grief.

682. Invert the covenants of her trust; i.e., subvert the contract

which Nature made in entrusting you with such beauty.

685. Unexempt condition. The condition most binding; i.e., of taking refreshment after toil.

688. That. Refers to nou, line 682.

694. Grim aspects. A phrase identical with Shakespeare. See Rape of Lucrece, 452. Cf. also Spenser, F. Q., V, ix, 48. Aspect, accent on final stillable.

635. Ugly-headed. Milton has "oughly-headed" in both his editions. Masson defends it on the ground, that as Milton has "ugly" elsewhere, he probably intended "oughly" here for a more guttural effect.

696. Brew'd enchantments. See line 526; "with many murmurs mixed."

698. Visor'd falsehood; i.e., disguised falsehood.

700. Liquorish. In some editions spelled "lickerish." Dainty baits. Cf. Shakespeare's Timon of Athens, IV, iii, 194.

703. An idea borrowed, perhaps, from Euripides (Medea, 618), "The

gifts of a bad man possess no delight."

707. Budge doctors of the Stole fur. The word "budge" is really a noun meaning lamb's wool or fur. At Cambridge it denoted the rank of the student. This probably gave rise to the use of the adjective "budge" in the sense of scholastic or pedantic, thence stiff, formal, which is probably the meaning here. Fur is here simply a cloak. It is used symbolically. Stole. The Stoics and Cynics despised the pleasures of the senses, and were stiff and austere.

708. The Cynic tub. The tub of Diogenes the Cynic.

710-755. Mark the argument of the sensualist, forcibly and succinctly put.

711. Unwithdrawing; i.e., lavish, a word of Milton's own coining.

719. Hutch'd; i.e., stored. Hutch is a chest or bin.

721. Pulse. Peas and beans.

722. Frieze. Coarse woollen cloth, made chiefly in Wales, but originally in Fricsland, whence the name.

729. Strangled; i.e., suffocated. Shakespeare so uses it. Desdemona

is strangled. Juliet fears to be strangled in the vault.

732. The unsought diamonds. Diamonds hardly belong to the sea.

Probably Milton refers to the old idea so well expressed by Gray in the

"Full many a gem of purest ray screne,

The dark unfathomed caves of ocean bear."

734. They below; i.e., those on earth.

739-755. Beauty is Nature's coin, etc. A favorite idea with the old poets. Todd and Warton cite parallel passages from Shakespeare, Spensor, Fletcher, and Drayton.

750. Of sorry grain; i.e., of poor color. Cf. Il P., 33.

751. Sampler. Needlework. Tease. Card, an original meaning

of the word.

Elegy: -

755. You are but young yet. Lady Alice Egerton was 14 years old at this time. It is worth noting in this connection that lines 737-755 are not in the Bridgewater copy, and were, therefore, not spoken at the actual performance.

756-761. These lines are said aside.

759. Prank'd. Dressed or decked out. An old word used by Chancer, Spenser, and Shakespeare to mean "affectedly dressed."

760. Bolt. A term used by millers meaning to separate the meal from the bran; i.e., to refine it; hence its figurative use here. Cf. Shakespeare's Coriolanus, 111, i, 322, also Wint. Tale, IV, iv, 375.

764. Cuteress. Feminine of caterer. A word of Milton's invention probably.

767. Spare. Cf. RP., 46, "Spare Fast." There is a bit of irony here in answer to the words of Comus in line 721.

768. If every just man, etc. We are reminded of Gloster's speech

in King Lear, IV, i, 73-74.

773. Unsuperfluous; i.e., not over-abundant. Note the metre of this

line. Proportion is quadrisyllabic.

779-806. These lines are wanting in the Cambridge and Bridgewater MSS. Milton probably introduced them on revising Comus in 1645, to bring out his favorite moral.

782. Sun-chid power of chastity. Cf. l. 425 above. Perhaps Milton had in mind Revelution, xii, 1, "A woman clothed with the sun."

784. "There is much in the Lady which resembles the youthful Milton himself." (Dowden.)

785. Notion; i.e., idea. Mystery. Not so much a secret, as something

heyond the comprehension. Frequently so used by St. Paul. Cf. 1 Corinthians, ii, 7, also iii, 2.

788. Art worthy. Used in a bad sense: i.e., deserve.

791. Dazzling fence. A peculiarly apt figure taken from the art of fencing. Some editors take fence as an abbreviation of defence, but this would destroy the picturesqueness of the verse.

793. Uncontrolled worth; i.e., not controlled by "gay rhetoric."

797. Brute earth. The dull earth. This phrase is identical with the "bruta tellus" of Horace (Od. 1, xxxiv, 9). Tennyson in his Is Memoriam has:—

"The brute earth lightens to the sky."

800-806. Spoken by Comus aside.

800. She fables not. Cf. 1 King Henry VI, IV, 2, 42: -

"He fables not : I hear the enemy."

803-806. Refers to the war of Zeus against the Titans.

804. Erebus. The infernal regions. The Titans were imprisoned under Tartarus.

808. The canon laws of our foundation; i.e., the laws of our institution. Canon law is really a church law. Milton by a bold figure applies the expression to Comus and his crew.

899. Yet'tis but the lees, etc. Told quotes from Nash's Terrors of the Night: "The grossest part of our blood is the melancholy humour: . . . It sinketh down to the bottom like the lees of the wine, corrunteth all the blood, and is the cause of lunacy."

814-815. The escape of Comus with his magic wand, contrary to the direction given in line 655, is a dramatic stroke on the part of Milton, otherwise he could not have introduced the beautiful Sabrina legend.

816. Without his rod revers'd. In magic lore the effects of magic spells could be undone by reversing these spells; i.e., by reciting the charms backwards. Thus, according to Ovid, Circe restored the comminus of Ulysses to human shame. Cf. Fueric Ouerne, 111, xii, 30-42.

822. Melibœus. A name for shepherds, common to pastoral poetry. The reference here may be to Spenser, who tells the story of Sabrina in the Faerie Queene, II, x. 19, or to Geoffrey of Monmouth, a chronlefer of the twelfth century, who was the first to give the legend.

823. Soothest. Truest. Cf. in sooth, forsooth.

824. There is a special fitness in introducing the Severn legend here to please the Welsh-English audience, who took a patriotic pride in the river.

827. Whilome; i.e., at one time. An obsolete word of Anglo-Saxon origin. Loerine. Brute. Guendoleu. According to British tradition, Brutus, of Trojan origin, came to Britain, and ruled the land. At his death the territory was divided among his three sous, one of whom, Loerine, sinally became king of the whole country. Loerine had married Guendolen, but had a daughter by a former love, Estrildis, named Sabra or Sabrina. Finally Loerine divorced Guendolen for Estrildis,

and acknowledged Sabrina as his daughter. Guendolen gathered her followers, made war upon Locrine, and slew him. She then commanded Estrildis and Sabrina to be thrown into the river, and to perpetuate her rovenge, ordered the river to be called Sabrina or the Severn. It will be noticed that Milton varies the latter part of the legend to suit his purpose.

832. Cross-flowing. Flowing across; i.e., her flight.

83. Pearled wrists. The associating of pearls with the nymphs was conventional among the poets. Doubtless when Sabrina appeared, the audience could appreciate the picturesque expression.

835. Note the blending of classic mythology with British legend. Nercus. An aged Greek sea-god, father of the Nercids or sea nymphs.

He dwelt in the deep sea.

836. Lank; i.e., drooping, suggestive of the appearance of a drowned

person.

837. In nectar'd lavers; i.e., in baths of nectar. Asphodel. A lily-like plant which grew in the Elysian Fields. Our word "daffodil" is a corruption of it

839. This line is evidently inspired by Hamlet, I, v, 63-64:—

"And in the porches of mine ears did pour The lenerous distilment."

845. Urchin blasts; i.e., injuries done by urchins or mischierous elves. The urchin is the hedgehog, which from the ugliness of its appearance was considered an animal of ill-omen. From this idea the evil spirits often assumed the form of hedgehoes. Blasts, see him 640.

850. A recognized method in pastoral verse of showing gratitude.

852. The old swain; i.e., Melibous (line 822 above).

863. Amber-dropping hair; i.e., trickling with drops of ambercolored water. Amber, symbolizing the color of the river waves.

805. Milton intended the song to end with this line, and inserted after. It the stage direction—to be said; i.e., by Lawes; but it was left to Lawes to decide.

863-889. The mythological characters in these lines may all be found in the Classical Dictionary. The epithets applied to them are taken from classic writers.

868. Oceanus was the most ancient sea-god in mythology. Neptune

belongs to a later period.

872. Carpathlan wizard's hook. The Carpathian vizard was Proteus (see Class. Dict.). He was the shepherd of Neptune's herds, and therefore carried a shepherd's hook. Cf. Wordsworth's lines:—

" Have sight of Proteus rising from the sea, And hear old Triton blow his wreathed horn."

873. Scaly Triton. The lower part of Triton's body was that of a fish. He had a trumpet made of a shell.

874. Glaucus. He was noted for his prophetic powers, which were

much valued by sailors and fishermen.

875. Leucothea. The white goddess. The name was given to Ino, who, to escape the rage of her husband, throw herself with her son Melicertes into the sea, and became the sea-goddess Leucothea. Lovely hands seems to be merely a perfunctory expression.

876. Her son. Melicertes, after deffication, became the god of harbors,

87. Tinset-supper a. A fattonic critical. Homer has "sirverfooted" Thetis. Perhaps Milton wanted to avoid that expression, as it had become somewhat hacknoyed.

879. Parthenope and Ligea were two of the Sirens. The reference to Ligea's golden comb and the two following lines seem to suggest that Milton had in mind the northern mermaid.

885. Heave thy rosy head. Cf. L'All., 145.

830. The appearance of Sabrina would give great scope for the skill of the stage architect, and might be made very picturesque. Rushy-fringed. What may be termed a literary compound, introduced frequently in Milton's poetry for the picturesque effect.

892. Sliding. See Humn on the Nat., 47.

893. Azurn sheen; i.e., azure brightness. For the form of azurn compare our adjectives silvern, leathern.

894. Turkis blue; i.e., the turquoise, or Turkish stone, so called because it was thought to come from Turkey. Tennyson has:

"Turkis and agate and almondine."

897. Printless feet. Denoting the lightness of her tread. Cf. the Tempest, V. i. 34: -

"And ye that on the sands with printless feet."

914. Three upon thy finger's tip, etc. The efficacy of sprinkling is frequently alluded to in the poets. Three was the regulation number in magic lore. Ct. Macbeth, I, iii, 35, and IV, i, 1.

921. Amphitrite's bower; i.e., in the court of Amphitrite, the wife

of Neptune and queen of the sea.

923. Sprung of old Anchises' line. According to tradition Brutus, father of Locrine, was grandson of Ascanius, who, in turn, was grandson of Anchises.

924-937. A common form of invocation in pastoral verse. The idea is, "May you never feel the effects of the summer drought or October floods, and may prosperity in all things be thine."

927. The snowy hills; i.e., the Welsh mountains.

928. Singed air; i.e., the hot air.

934. May thy lofty head, etc. This passage has puzzled commentaces. Some regard "lofty head" as taken literally; i.e., the source of the river. Others take "head" figuratively, but according to this idea the figure would seem to be mixed. There is probably an ellipsis in line 936; "And may thy head be crowned here and there upon thy banks with groves of myrrh and cinnamon."

958. The scene changes. The country dancers are introduced to give

the Attendant Spirit and his companious time to traverse the distance to

959. Till next sunshine holiday. Compare the country merrymaking in L. 4H., 92-48.

960. Without duck or nod. Alluding to the awkward movements of the rustics as contrasted with the other tripnings of their superiors.

962 Court guise : i.e. court dance.

263. Mercury. The messenger of the gods. He was represented with winged ankles; hence his name is synonymous with lightness of foot or with artificity.

with agility.

34. Mincing Dryades. The Dryades were the wood-nymphs, here represented as mincing: i.e., tripping with short, light stens.

966. It was not unusual for an actor to step forward, and address some number of the audience.

979 Assove. Trials.

974. To triumph, etc. The whole theme of the poem is contained in these lines

976. To the ocean now I fly. The plot being brought to an end, the Attendant Spirit steps forward and delivers the epilogue. Masson notes that the first four lines imitate in rhyme and rhythm Ariel's song, Tempest, V. 1: "Where the bee sucks." etc.

982-983. See note on line 393 above. Hesperus was the father of the Hesperides, who were represented sometimes as three in number, sometimes as four or seven. Usually only the apples of the tree an golden. Ovid. however, makes the tree golden.

84. Crisped; i.e., rippled by the wind, more frequently applied to water. Cf. Par. Lost, IV, 237.

985. Spruce = well attired.

186. Rosy-bosom'd Hours. The Hours (Hore) were the foldesses of seasons. Compare the epithet rosy-bosom'd with the rosy-fingered applied by Homer to the dawn.

989. Musky; i.e., fragrant.

990. Cedarn = of cedar. Cf. 1. 893.

991. Nard and cassia. Two aromatic plants, frequently mentioned in the Scriptures. Cf. Psalm xiv, 8, Mark, xiv, 3.

993. Blow; i.e., bloom. Note the transitive use of the verb.

995. Purfled scarf; i.e., the rainbow. Purfled, a common old word meaning fringed or embroidered.

997. If your ears be true. If your minds be attuned to understand the meaning of the legends I am about to relate. The allusion is, no doubt, to lines 999-1011.

999. Adonis. See Hymn on the Nat., 201. Adonis was beloved by Venus, and died of a wound from a wild boar. In Heaven exists that true love which Venus exhibited in grieving over her wounded Adonis.

1002. Th' Assyrian queen; i.e., Astarte, identical with Venus, whose worship came from the East.

1003. Spangled sheen. Glittering brightness. See Hymn on the Nat., 145.

1004-1011. These lines are allegorical. Cupid is Love; Psyche, the human soul. The idea seems to be that celestial love is raised (advanc'd) far above that of Venus and Adonis, and the human soul (Psycho), after undergoing the trials and troubles of earthly misfortune, is purified, and finds eternal love and happiness in Heaven. For the legend of Psyche see Class. Dict.

1011. Youth and Joy. Everlasting youth and joy come to the human soul only after it has found true happiness in Heaven. In the Apology for Smeetymnuus, Virtue and Knowledge are the twins of Psyche.

1015. Bow'd welkin. The sloping sky.

1021. Sphery chime: i.e., the chimes of the spheres.

1022-1023. These two lines contain the moral of the poem, which Masson notes was a permanent maxim of Milton.

LVCIDAS.

LINES

1. Yet once more. It would seem that Milton had determined to write no more poetry until he had completed the period of preparation which should ripen his powers and enable him to enter upon that great poetic work he had in mind. He had not written any verses for several years, but sad occasion dear compels him to forego his resolution, and to invoke the Muse once more. Laurels. The laurel, myrtle, and ivy are all associated with poets. By plucking them Milton symbolizes his return to verse writing. Somo editors have thought that Milton gathers the laurel, etc., as funereal emblems to lay on the tomb of Lycidas; but as funereal emblems they are only figurative. The idea seems to be, "Once more I must wear the noct's garland."

3. Harsh and crude. Alluding to Milton's own view of the deficity of his poetic powers. It is interesting to note, however, that the ivy, in England, flowers from Sept. 12 to Nov. 1, and its berries ripon from March 1 to May 20. As Milton wrote Lycidas in November, line 3 is particularly appropriate.

4. And with fore'd fingers rude; i.e., forced by the necessities of the occasion.

5. The nellowing year. Warton has pointed out that the mellowing year could not affect the leaves of the laurel, myrtle, and ivy, but Milton probably was thinking more of what these leaves and berries symbolize, -i.e., poetical fruit, -than of the leaves and berries themselves.

6. Bitter constraint. Perhaps Milton had in mind Spenser, who was moved by "hard constraint" to compose his Pustoral Ecloque on Sir Philip Sidney. Sad occasion dear, —a favorite arrangement of adjectives with Milton. Dear. In the English of Milton's time, dear "is used of whatever touches us nearly, either in love or hate, joy or sorrow." Shakespeare often applies it to that which is strongly disagreeable; e.g., "all your dear offences."

7. Compels. The use of a singular verb with a plural subject is very common in Elizabethan English. It implies a close union of the subjects.

8. Lycidns, the name of a shepherd in Theorritus, *Idyl*, VII, and of one of the speakers in Vergil's *Ninth Ecloque*. Ere his prime. King was only twenty-five years old.

11. He knew himself to sing, etc. Perhaps an exaggeration in praise of his friend. Only a few poems in Latin verse can be traced to

King, but he may have written many things which did not appear in print. Knew...to sing. A Latinism. Cf. Latin scio with infinitive. Build the lofty rhyme. Metaphor frequently used by the Greek and Latin poets. Coleridge and Tennyson imitate Milton in the use of the same.

13. Welter; i.e., to be tossed about by the wind. Cf. Hymn on the Nat. 124: Par. Lost. 1.78.

14. Melodious tear. Spenser calls the songs in which the Muses lament the condition of the times "the tears of the Muses."

15. Begin then, etc. The invocation is cast in the pastoral style, borrowed from the classical poets. Theorritus, Idyl, 1, 64, has:—

"Begin, ve Muses dear, begin the pastoral song,"

15. Sisters of the sacred well. The nine Muses. The "sacred well" is the fountain Aganippe on Mt. Helicon, a spot sacred to the Muses. Some editors consider that the Pierian spring at the foot of Mt. Olympus is meant; but Milton probably modelled these lines after Hesiod, who refers to Mt. Helicon.

16. The seat of Jove. Milton uses the expression to connect the Muses with their great father.

19. So; i.e., on condition that I mourn for Lyeidas. Muse. Here used for the noet inspired by the Muse.

20. Milton wishes some poet to honor his memory, as he is honoring that of Lycidas, by an elegy.

23-36. Metaphors in pastoral imagery to express his companionship with King at Cambridge.

26. Opening cyclids of the morn. Explain the figure. Cf. Job, iil, 9. This phrase has been borrowed by many poets, Marlowe, Sylvester. Crashaw. Tennyson.

28. Gray-fly. The trumpet-fly, which hums sharply at the hottest part of the day; hence, "her sultry horn."

29. Battening; i.e., feeding, same root as better.

30. Oft till the star, etc. Probably means any star that rose. Possibly refers to the evening star. Hesperus.

31. Westering = west going.

33. Onten flute; i.e., the pastoral pipe. In English poetry, tradition requires that the shepherd's pipe should be an "oat."

34. Satyrs—Fauns. See Class. Dict. The Satyrs belonged to Greek, the Fauni to Latin, mythology. Milton borrows this fancy from Vergil, Eclogue, VI, 27. There is probably no reference here, as some editors think, to Milton's fellow-students at Cambridge. It is simply a carrying out of pastoral imagery.

36. Damœtas. A common name in pastoral poetry.

37-49. The most direct expression of personal grief which Lycidas contains.

37. Cf. Wordsworth's Simon Lee: -

"But, oh the heavy change! bereft Of health, strength, friends, and kindred."

- 40. Gadding = straggling. The poet Marvel speaks of "ye gadding
- 45. Canker = the canker worm, that preys on leaves and blossoms.

 Often mentioned by Shakespeare. Mid. N. Dr., II, ii, 3.
- 46. Taint-worm. A small red spider called the "taint." "By the country folk accounted a deadly poison to cows and horses." (Sir Thomas Browne in his Vulgue, Exposs.)
- 48. The white thorn. The hawthorn. Blows = blooms; i.e., in the spring.
- 50. Where were ye, Nymphs, etc. This appeal to the nymphs is an imitation of Theocritus, Idyl, I, 66-69, and of Vergil, Ecloque, X, 9-12. Milton, like Theocritus, addresses the nymphs of those special localities which were near the seene of King's shipwreck.
- 52. Steep. Editors in general attempt to identify the particular mountain to which the poet refers. Some think it to be Penmaenmawr, others Denbighshire, which is mentioned as a burial-place of the Druids. Look up these places on a good map.
- 53. Druids. Who were the Druids? Were they bards, or is this Milton's fancy?
 - 54. Mona. The isle of Anglesey, the island fastness of the Druids.
- 55. Devn. The river Dee, on which Chester is situated, whence King sailed. It forms the boundary between England and Wales. There are many legends connected with it, hence the expression "wizard stream."
 - 58. Muse herself. Calliope. In the original MS. Milton wrote: —
 "What could the golden-haired Calliope."
 - 59. For the following story of Orpheus, see Ovid's Met., XI, 1-55.
- 61-63. Orpheus was torn in pieces by the Thracian women, who were celebrating the orgies of Bacchus. His head, thrown into the Hebrus, was carried down to sea, and cast ashore on the Island of Lesbos. Vergil is Milton's authority for the "swift Hebrus."
- 61. Rout = band. This use of the word is common in Milton, Spenser, and Shakespeare.
- 61-84. This passage interrupts the narrative. It is one of the two long digressions in *Lycidas*. Milton takes the opportunity to give his views on the high office of the poet, the dignity of learning and study, and to bewail the condition into which poets and poetry had fallen.
 - 64. What boots it = of what avail is it.
- 65. I.c., to apply one's self to poetry. Notice the use of shepherd in a different metaphorical sense in lines 113-131.
- 67-69. A glance at the literature of the time. Would it not be better to lead, as other poets do, a life of ease and pleasure? Cf. Herrick and Sucklime.
 - 68. Amaryllis and Neæra are names taken from Greek pastorals.
 - 70. Clear = noble. Spenser, in his Tears of the Muses, has: -
 - " Due praise, that is the spur of doing well."

72. An allusion to Milton's own life at this period. Not to wait for glory when one has done well; that is above all glory.

75. The blind fury. Atropos, one of the Fates, malignant as a Fury.

who was fabled to cut the thread of life.

76. Fate may cut the thread of life, but not the praise that is a man's

77. And touch'd my trembling cars. Pope has: -

" Ere warning Phœbus touched his trembling cars."

To touch a person's ear was a symbolical act to recall a matter to his memory, the ear being regarded as the seat of memory.

so Broad rumour = wide notoriety.

82 Jove: i.e., God.

85. The poet resumes his pastoral style, apologizing to the rustic Muse for his digression. Arethuse, personification of a fountain near Syracuse, haunted by the pastoral Muse. Minclus, a tributary of the Po, "honored" as being near the birthplace of Vergil. Arethuse typifies Greek pastoral verse; Mincius, the Latin.

88. But now my out, etc.; i.e., now I resume my theme.

89. Herald of the sca. Triton, son of Neptune, who came in behalf of Neptune to hold a judicial inquiry into the death of Lycidas.

90. In Neptune's plea: i.e., in Neptune's defence.

93-94. Every—each. Milton often uses both these words in the same sentence for variety. Cf. Comus. 19.

96. Hippotades. The son of Hippotes, Æolus, god of the winds.

97-102. This account is at variance with that of a poem in the Cambridge collection written by Edward King's brother, which has:—

" Ife, the fairest arm, Is torn away by an unluckie storm."

99. Panope and her sister were the Nereids, daughters of Nereus, nymphs of the sea.

101. Built in the eclipse; i.e., built at an unlucky time. The eclipse was proverbially of evil omen. Cf. Macheth, IV, i, 28, where among the ingredients of the witches, cauldron are: —

"Slips of yew Slivered in the moon's eclipse."

103. Cannus. The presiding deity of the Cam, representing the University. He was a frequent character in the verses of that period. Went footing slow. An allusion to the slow current of the Cam.

104-103. A fanciful costume. Masson describes the characteristic garb of Camus as follows: "The mantle is as if made of the plant 'river sponge,' which floats copiously in the Cam; the bonnet, of the 'river sedge,' distinguished by vague marks traced somehow over the middle of the leaves, and serrated at the edge of the leaves,"

106. That sanguine flower is the hyacinth. According to the legend, Hyacinthus was slain by Zephyrus, and from his blood sprang the flower named after him. See Class. Diet.

109. The pilot of the Galilean lake; i.e., St. Peter. See Matthew,

iv, 19.
110. Two massy kçys. See Matthew, xvi, 19. "Metals twain" is Milton's own idea.

111. Golden. See Comus. 13 and 14.

112. Mitred locks. St. Peter, as the first bishop of the church, is

here introduced with the bishop's dress.

113-131. This is Milton's second digression from his theme, wherein he inveighs against the Established Church, as it was being administered by Archbishop Laud. This is Milton's first expression of sympathy with the Puritan party, with which he was afterwards so closely identified.

114. Anow = enough; i.e., enough,

115. A censure of those who take orders in the church for worldly gain. It comes with special significance from the lips of St. Peter.

119. Blind mouths. A mixture of metaphor. Masson says, "A sligularly violent figure, as if the men were mouths and nothing else."

119-121. An allusion to the ignorance of the clergy.

122. Sped. Provided for.

124. Scrannel = screeching; some editors, however, take it to mean thin. This word seems to be of Milton's own coining.

126. I.e., filled with empty and false doctrines.

127. Rot inwardly; i.e., their souls decay.

128. The grim wolf = The Church of Rome, which was making many

converts at that time. With privy paw; i.e., secret paw.

130-131. It is not clear what Milton means by the two-handed engine. Perhaps he means the sword of Justice, or the "two-edged sword" of Revelation, i, 16. The idea evidently is that the time of retribution is at hand.

132. Return, Alpheus. The poet again resumes the pastoral strain. Alpheus was the lover of Arethusa, changed to a river. Alpheus symbolizes pastoral verse. See Arcades, 30.

135-151. One of the finest passages in Milton's poetry.

136. Use = haunt. Cf. Spenser's F. Q., VI, Introd, 2: -

"In those strange waies where never foot did use."

138. Swart star. The star that turned the vegetation brown; i.e., Sirius, the dog-star.

139. Enamelled; i.e., as glossy as enamel, a favorite epithet of Milton. Cf. Par. Lost, IV, 149, IX, 525.

142-150. The idea of enumerating a number of flowers belongs to the pustoral style. Spensor and Ben Jonson do the same. 142. Rathe. See Dict.

146. Well-attir'd; i.e., well-clothed in leaves.

151. Laureate hearse; i.e., the hearse covered with laurels. It is not clear what hearse means here. Some commentators think it may be the bier on which the coffin rested, others think it refers to the tomb.

152-164. The construction of this passage is not very regular. The idea seems to be; "Let us, to ease our grief, play with the false notion that the body of Lycidas is lying before us; although in reality, alas! it is being borne away." etc.

154. Shores. Evidently means the waters near the shores. The use of the word has caused some comment. The original MS, has floods for shores. Jerrams suggests that Milton wished to bring out vividly the

idea that the body is washed to different parts of the coast.

156. Hebrides. Look up on the map.

158. Monstrous world; i.e., the world of monsters.

160. The fable of Bellerus; i.e., the fabled abode of Bellerus. The name Bellerus was coined by Milton from Bellerium, the old name for Land's End, and means a Cornish giant fabled to have inhabited this region.

. 161. The vision here is that of the archangel Michael, who is said to have appeared to some hermits on the mount afterwards named for him. St. Michael's Mount is off Penzanea.

162. Namancos—Bayona. Namancos is put down on Mercator's Atlas of 1636 near Cape Finisterre, with the Castle of Bayona on the south

163. Look homeward, angel. Michael is here addressed, not Lycides.

164. Ye dolphins. Alluding to the story of Arion, a Greek musician, who was thrown into the sea by some sailors, and borne safely ashore by the dolphins; so may they save Lycidas.

168. The day-star; i.e., the sun. The same simile occurs in another

poem of the King collection.

170. Tricks. Cf. Il P., 123. With new-spangled ore; i.e., with renewed golden splendor.
173. Matthew, xiv, 24-31. This allusion seems appropriate, seeing

that Lycidas had perished at sea.

176. Unexpressive=inexpressible. See Hymn on the Nat., 116.

Nuptial refers to the marriage of the Lamb. Revelation, xix, 6-9.
177. This line was omitted in the edition of 1638, but is inserted in
Milton's own handwriting in his own copy of that edition preserved at

Milton's own handwriting in his own copy of that edition press Cambridge.

181. See Isaiah, xxv, 8, and Revelation, vii, 17.

183. The Genius of the shore; i.e., the presiding deity of the shore, a frequent fancy of the Greek and Latin poets, borrowed by Milton.

185. The pastoral ends with this line. The last eight lines are an Epilogue,

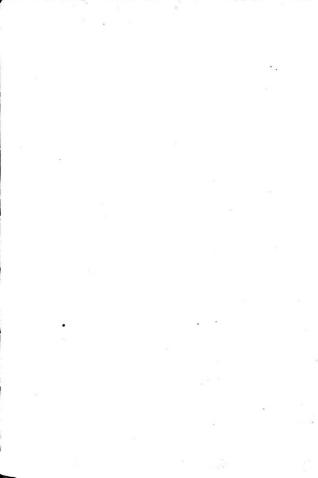
186. Uuccuth. Cf. L'All., 5. Browne and Masson think the word means unazown. Keightley takes it in the sense of rude.

189. Dorle lay; i.e., pastoral verse. Theoretius and other pastoral poets of Greece wrote in the Dorie dialect.

190. Stretch'd out all the hills; i.e., the sun had lengthened out

192. Twitch'd = drew about him. Mantle blue, "Blue was the color of the shepherd's dress." (Hales.) Note the beauty of the Epilogue.





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